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ABSTRACT

The material in this publication outlines ways in which drama/theatre may be used to help students develop their imagination and their communication skills. This framework presents a process-concept organization which spans the grade levels from kindergarten through twelfth grade and which provides guidelines for determining expectancies for student achievement, devising strategies for realizing expectancies, and implementing the progam (information on teacher training, resources, and instructional materials). Chapters explore the following topics: drama/theatre as education; components of the curriculum; continuum of expectancies and strategies; sensory and emotional awareness; rhythm and movement; pantomime; oral communication; improvisation; playmaking/playwriting; formal acting; designing; directing; managing; executing technical elements; viewing; reviewing; and training; materials, and sources. (JM)

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Drama/Theatre Framework
for California Public Schools

A Process-Concept Framework for a
Program in Theatre Arts for All Students
Kindergarten Through Grade Twelve

Adopted by the
California State Board of Education

California State Department of Education...Wilson Riles-Superintendent of Public Instruction...
Sacramento, 1974

CS 501 134

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Foreword

"There are on earth," said Joseph Conrad, "no actors too humble and obscure not to have a gallery. . . ." There are in California no students too young nor too old who cannot benefit from sitting in that gallery or walking on its stage.

"Drama is one of the best ways to explore all the facets of yourself," one student said recently after the final curtain came down on a high school play. The authors of this framework agree with that student, and they agree with another who said, "Being a part of a play gets so MUCH out of you, and at the same time you're giving to so many people."

One of the major purposes of drama/theatre in today's world is to help the student develop the "self." He will learn, as this framework says, "to discover himself, express himself, and accept himself." Thus, drama/theatre in the twentieth century is not content in mirroring life. It is a dynamic medium through which men and women are attempting to grasp the meaning of the world and themselves.

We must no longer think of drama/theatre simply in terms of Shakespeare or Shaw or a specific play. We must think of it in terms of the opportunities it affords our students to find the greatness in this life and to give it meaning–to place life on center stage, to gain a deeper understanding of the human condition, and to develop more creative responses to other human beings.

This framework outlines for us how we may use drama/theatre to help students develop their imagination and their communication skills and thus enlarge their potential for solving the problems of this life. The framework was written by many fine people who are listed in the credits; but in its development it was reviewed and criticized by countless others. To all those on center stage and to those in the gallery, I am most grateful, and I commend them for their accomplishment.

This framework is the first of its kind in California, and as far as I know, it is the first in the nation. It asks theatre educators to adopt a new perspective. It asks teachers to discover the unique value of drama and to engage all their students in creating theatre. It agrees with the Terra Linda High School students who discovered the value of drama/theatre while working on a play with Sally S. Rupp, the drama director at the school. Here is what some of them said of their experiences:

- "People have beautiful ideas; but if they can't express themselves, their thoughts sometimes stay buried. . . . They're like soot-covered flowers."
- "Working on a play puts me in a place of unmistakable high. . . ."
- "I've begun to appreciate different people and their differences–to accept people as they really are inside, not just to judge them by their appearances."
- "You learn you have to TRUST other people . . . and support other people, and believe in them and in yourself. . . ."
- "When you're part of a play, you're totally involved; and you know you're an integral part of it. If you don't do your part, you let everyone down. . . ."

- "Hey, you know, I suddenly saw that everything fit together."
- "Drama can be a framework to integrate all disciplines."
- "I'm more observant. . . . I notice people's faces and actions more now."

And finally, there was the student actor who spoke of the beauty that comes from experiencing one great moment in the theatre of drama: "You love the performer, or any artist, because he gives you part of his soul. . . ." There is no greater gift for man to give—no finer moment in life than when it is given.

Wilson Riles

Superintendent of Public Instruction

Preface

Drama has had a long history in California public schools as an extracurricular activity. In addition, there have been courses for those with special talent and abilities. Those few students who have participated in these programs have benefited greatly from their engagement in the living creative act which is the heart of theatre. The unique value of the theatre experience is that it involves students as active rather than passive learners, participating cooperatively in a learning process, experimenting with and testing their individual creative powers.

The framework assumption

This *Framework* is based on the assumption that every child in the California public schools has the capacity to create, to communicate, to solve problems individually and cooperatively, and to come into possession of his rich cultural heritage which is brought to life in the practice of theatre. These capacities must be fostered at each stage of every student's school experience.

In a world increasingly characterized by change, today's student must learn (1) how to relate as a person to enduring values and meanings; (2) how to create new values and meanings for coping with new environments; (3) how people have solved existing problems; and (4) how to solve problems which have not yet been identified. He must acquire techniques not only for learning from accumulated wisdom of the past but also for communicating his own fresh insights. If a theatre curriculum is to involve the student in the processes of theatre, it must be specifically directed to cultivate his sensitivity to the art and to teach him how to apply the basic concepts of the art form.

This *Framework* establishes guidelines for theatre arts education as part of the general education of every California schoolchild. It strongly endorses and encourages the development of high school programs for the highly motivated and artistically gifted. The process-concept foundation of this publication will provide a valid philosophical basis for such programs. This publication does not, however, prescribe courses of study for those programs. Rather, the *Framework* proposes guidelines for theatre arts education for *all* schoolchildren.

The framework goal

Every student should be educated in kindergarten and grades one through twelve to develop (1) his dramatic imagination; (2) his problem-solving abilities; (3) his communication potential; and (4) his interest in his cultural heritage.

The framework method

Far from being simply another subject in a crowded school day, the drama/theatre program proposed in this document is a fundamental, interdisciplinary approach to learning. To achieve the framework goal, the student must experience theatre by engaging in its processes and understand theatre by applying its concepts.

Because theatre is in essence a process, an engaging act, its proper academic discipline is the study and practice of it in this context. All elements which are comprised in the act of theatre then become worthy of study and evaluation in their relationship to the fundamental process of theatre. If theatre is approached from this perspective, the student may acquire an education which is grounded in a deep understanding and practice of the art form.

Uses of the framework

This *Framework* is intended to function as (1) a statement of policy by the State Board of Education; (2) a guide to district superintendents, consultants, and school administrators; (3) a guide for curriculum planners; and (4) a guide for the classroom teacher until more comprehensive courses of study have been initiated.

The *Framework* contains an articulation of educational philosophy, a statement of purposes, and an organizational basis for curriculum development. It also provides detailed guidelines for accomplishing the following tasks: (1) determining expectancies for student achievement; (2) devising strategies for realizing expectancies; and (3) implementing the program (information on teacher training, resources, and instructional materials).

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[1] The titles and locations given for persons listed here are those that were in effect when this framework was written.

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Quotations

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The quotation on page 77 is from Brian Way, *Development Through Drama.* New York: Humanities Press, 1967, p. 8. Used by permission of the publisher.

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[1] The titles and locations given for persons listed here are those that were in effect when this framework was written.

Part one

Introduction to the framework

> I would urge that in fashioning the instruction designed to give children a view of the different faces and conditions of man, we consider more seriously the use of this most powerful impulse to represent the human condition in drama and, thereby, the drama of the human condition.
>
> —Jerome Bruner

chapter 1

Drama/theatre as education

The program presented here engages all students in creating theatre and in viewing theatre at all age levels. The program is pursued in two settings: (1) the classroom; and (2) the theatre.

The primary educational goal of the program is the development of each student's dramatic imagination and problem-solving and communicative potential. Through his increasing engagement in dramatic processes, he experiences theatre; and through his increasing grasp of dramatic concepts, he understands theatre. The process-concept orientation emphasizes the child's active participation from the beginning of his schooling. Acquiring factual data about the theatre is important insofar as it relates to this objective and enhances the student's experience of his cultural heritage.

An interdisciplinary instruction model

The *Drama/Theatre Framework,* with its process-concept orientation, serves as a model for interdisciplinary instruction. Educators in all fields must develop the means of integrating curricula and unifying the students' school experience. Some of the pressures which point up the need for an integrated curriculum are the information explosion; the overcrowded teaching-learning day; the need to impart knowledge, skills, and sensitivities that will be lasting; and student demands for greater coherence and meaning in the educational setting.

The dramatic experience is an ideal instrument for developing and enriching bilingual and multicultural programs because drama allows the student to experience feelings, sensations, and ideas firsthand—to see through the eyes of another. Such a valuable technique is one means for teaching young people how to live in peace, harmony, and mutual respect in a complex, pluralistic society.

The *Drama/Theatre Framework,* particularly in its playmaking and improvisational aspects, provides a sound tool for enhancing and revitalizing learning in the language arts and social studies. Creative and innovative teachers are discovering the unique values of the creative, problem-solving approach inherent in drama.

In a time of dwindling budgets and minimum financing, an appealing quality of such an interdisciplinary program is its "no-cost" factor. It involves only the tools at hand—the natural need and instinct of the child and the imagination and skills of the teacher.

Process-concept organization

In kindergarten and grades one through twelve, theatre activities are grouped within these process clusters:

Processes on the originator/performer
Processes of the producer
Processes of the responder/evaluator

Engagement in these processes involves the student in such active roles as actor or designer. Activities for engaging students in these processes (e.g., improvising or designing) are for the most part suitable at any age level. The activities begin in kindergarten in their simplest forms and progress in complexity through grade twelve.

Experience in these processes is focused, defined, and evaluated with the framework's four theatre concepts as follows:

Intent
Structure
Effectiveness
Worth

These concepts develop the capacities necessary in the acting of any kind of drama, from creative invention to formal scripted-play acting, and in the evaluation or analysis of the form and structure of any kind of play. This approach results in freedom for the school district and the individual teacher to select content and to tailor instruction to the specific needs of the students. Students from different ethnic groups have an opportunity to share in each other's cultural expression, personal ethics, and social goals. With a process-concept orientation, all students learn the same processes and concepts while pursuing varied content goals. In this sense the process, guided by the concept, is a means to the ends that each student and teacher determine. Ultimately, however, the processes and concepts are ends in themselves; students learn basic life skills and evaluative criteria that will prevail in their usefulness long after specific content has been forgotten.

A desirable and logical extension of the classroom program is the formal production. The formal production is not, however, an end of the program, but rather a means or strategy for providing in-depth experience for especially motivated or gifted students. Ideally, it also provides an exemplary model of theatre art for the general student body.

The formal production is not envisioned as an element isolated or apart from the total framework. The philosophy, teacher attitudes, goals, expectancies, and strategies described in this publication apply equally to the classroom program and to the formal production program. Therefore, the formal production is not discussed independently in this *Framework* but is provided for in Level III strategies where appropriate.

Terminology and articulation

Because theatre is a rapidly changing art form, none of the familiar terms such as *drama, dramatic art(s), performing arts, theatre,* or *theatre arts* alone conveys a clear sense of the nature of today's theatre. The term *drama/theatre* is used in this publication in the broadest sense possible.

Drama/theatre includes not only written or literary drama but also such nonliterary forms as mime, improvisation, and theatre games; such supportive elements as scenery, costumes, and makeup; and such other forms of expression as music, dance, the visual arts, electronic media, and film.

The terms which drama educators have long used for elementary school drama *(creative dramatics)* and secondary school drama *(formal acting)* illustrate the fact that the two are viewed almost as separate disciplines. In the spirit of developing an integrated curriculum compatible with nongraded programs of instruction in many other disciplines, that distinction has been discarded in this *Framework,* and a process continuum spanning the grades has been developed. The reader will not find mention of the familiar terminology (e.g., creative dramatics) but will instead find the creative philosophy and techniques of that discipline interwoven in a total fabric of drama/theatre education.

Learning environment

A stimulating classroom atmosphere is the most crucial requisite for a fruitful and exhilarating learning experience. When the atmosphere is right, the experience is one of maximum participation, exploration, and experimentation for the student. The teacher is authoritative but not authoritarian, providing for a wide range of classroom experiences and for the evaluation of those experiences, generating in the student a deepening aesthetic appreciation. In formal theatre production the theatre rehearsal setting becomes the classroom, and it is the responsibility of the teacher to establish and maintain the same kind of open and exploratory atmosphere.

A constructive conception of competition

In the theatre classroom, competition is appropriate only in a sense embodied in the words of dancer Martha Graham: "You are in competition with one person only, and that is the individual you know you may become."[1] Such a view of competition causes the student to view himself as he is and as he wishes himself to become. The skillful teacher provides varied opportunities for the student to bring these two images of himself closer together. The student continually reviews his progress and revises his self-expectations as he discovers his own strengths and weaknesses. Too often, competition in the traditional sense of student against student sets up a polarization in which a few students win and many lose, creating the unavoidable by-products of distrust, hostility, and resentment. The theatre classroom and rehearsal setting require trust, openness, support, and cooperation in every interaction.

---

[1] Martha Graham, *A Dancer's World.* Rembrandt Films, 1958.

Self-evaluation by student

Based on competition with self, self-evaluation is a natural outgrowth of the processes of analysis. New methods of formal evaluation, more directly tied to the processes of theatre education, must be devised. For example, written and verbal evaluation by both student and teacher are more relevant to the student and his progress than a letter grade. As the teacher evaluates a student's work in class, he establishes qualitative evaluation in the form of questions (What? Why? What other ways? and How else?) rather than right or wrong and good or bad judgments that discourage the student and provide him little insight or new direction.

Emphasis on individual growth

Ability grouping (tracking) as a means of separating the more talented from the less talented should be avoided. Such grouping makes individual growth subservient to efficient classroom management or the creation of a polished presentation. In the drama/theatre program, any student's willingness, effort, and motivation should afford him the same opportunities as the talented theatre student. This statement is not intended to suggest that any student be misled about his own abilities and potential. All children, however, must be presumed to be endowed with a creative imagination, and all should have an equal opportunity to develop it. Additionally, the inevitable variety found in a

Photo by Harlin Smith

The dramatic production is not envisioned as an element isolated or apart from the total framework.

heterogeneous classroom provides a rich resource of life-styles, attitudes, and cultural distinctions which are an especially valuable asset in the theatre classroom.

Obviously, formal theatre production will require selective casting, but such selection should be conducted constructively and sensitively. The formal production also permits the development of the creativity of many students in a variety of capacities; e.g., performing in ensemble groups, managing, designing, and executing technical elements.

The discovery method

The *Framework* proceeds from the assumption that learning is discovery; experiencing, analyzing, and synthesizing are the components of the discovery method. Theatre activity provides a basic experience for the theatre student. For example, when a student and his partner have a tug-of-war, using an imaginary rope, they are *experiencing.*

After the experience the teacher and students talk about it. The teacher invites the players' comments and the observations of the class members who were the "audience." Applying the theatrical concepts, they examine the nature and quality of the activity together. For example, the teacher may ask the student audience what parts of the players' bodies seemed to be pulling and how that made the activity convincing. The students are *analyzing.*

Such experiences prepare students to bring together their new insights and knowledge to create something larger, more sophisticated, or more complex. For example, the students may develop a story improvisation in which two characters have a psychological tug-of-war in which their minds and ideas are opposed rather than their bodies but visible physical tensions are also employed. The students are *synthesizing.*

It is this progression from experiencing through analyzing to synthesizing that forms the basis of learning according to the discovery method.

Kinds of growth

As the student learns, his growth is of three kinds: knowledge, skill, and sensitivity. Growth in the three areas often occurs simultaneously. As a high school student attempts to design a new theatre that will provide for more actor-audience contact, he will study (1) the Greek and Elizabethan stages to see how those theatres approached the problem; and (2) the effects of the proscenium on actor-audience contact. The student is growing in *knowledge.*

As the fourth-grade pupil engages in an introductory activity in pantomime, he learns how to handle invisible objects and to expand his range of facial and bodily expression. The student is growing in *skill.*

As the student discusses and evaluates his experience of a play, he may say: "I really didn't want to go to the play. But when it began, I felt as if I was really there. It was as if I was a part of what was happening. By the end I was crying too." The student is growing in *sensitivity.*

Statement of purposes

Seven drama/theatre objectives for the student are as follows:

1. The student will develop the "self." He will learn to discover himself, express himself, and accept himself.

   The student will become increasingly aware of and learn to trust his sensations, feelings, fantasies, memories, attitudes, thoughts, and values as he seeks to give them coherent expression in theatrical form. The student will learn how to accept or change his own inner self by relating who he is to the world around him. He will undergo creative personal change.

2. The student will communicate effectively. In seeking to express something which has value and meaning to others, the student will learn that communication moves in two ways. Because theatre is a cooperative act in every phase (e.g., between actors and playwrights; among actors; among designers, directors, and actors; between actors and audience), the student will learn how to articulate his intent with increasing clarity in many verbal and nonverbal ways and to receive with sensitivity what others have to express.

3. The student will solve problems inventively in both real and imagined situations. The student will discover or invent patterns of relationships among people and ideas in fantasy and fact. The ingredients of drama derive from man in action, facing crises, making moral decisions, and suffering or enjoying the consequences of his actions.

Photo by Lawrence D. Christman

Drama/theatre instruction involves only the tools at hand—the natural need and instinct of the child and the imagination and skills of the teacher.

Whether the student deals with imaginary people (the characters in the drama) or real people (the students playing the characters or working as technicians), he will learn how to play many roles, to try on or simulate a broad range of life experiences, and to evaluate the results.

4. The student will learn from society, past and present, including the rich contributions of the multiethnic and multicultural groups which make up the American heritage. Moreover, he will make creative contributions to the changing culture. As he explores how dramatists have communicated their meanings, he will discover the rich heritage of the theatrical tradition. Each age is mirrored in its art; the student will come to understand how the common past, as well as his personal experience, can be captured and preserved in dramatic form and re-created for new audiences.
5. The student will use critical and creative skills. Theatre has its distinctive literature, history, techniques, standards, and models of excellence. The rigors of the discipline will help the student to develop critical and creative skills which he can apply to a career in theatre or in any area of chosen study. Thus, the student will find rewarding interconnections between the study of theatre and of such fields as English, the social and behavioral sciences, and the humanities.
6. The student will be awakened to theatre as an art form. He will become a more discerning, perceptive, and responsive theatergoer and viewer of other theatrical media (film and television). Theatre is an engaging act—an interaction between actor and audience—in which the student is awakened to the aesthetics of the art form in an exhilarating and pleasurable manner. He will learn to understand, appreciate, and use theatrical processes, concepts, and resources.
7. The student will approach other art forms with insight. Theatre has processes and concepts necessarily related to those of the other arts. Theatre incorporates aspects of all the other arts (music, dance, painting, sculpture, architecture, and literature). Thus, the student who is deeply grounded in theatre will approach any art form with some insight into its principles and with sensitive appreciation of its products.

chapter 2

Components of the curriculum

The strategy proposed to meet the needs of all students is to make the fundamentals of theatre—its processes and concepts—the focus of learning at every grade level. The literature, history, and aesthetics of theatre are resources from which every child can draw according to his ability and interest rather than content to be mastered equally by all children. Similarly, proficiency in the particular skills of theatre is an outcome varying with each child's potential, not a measure of success for all children in the program.

Every child, however, can be expected to succeed in learning the processes and concepts of theatre by engaging in theatre activities and drawing appropriately from the resources of theatre.

Theatre processes

The *Framework* distinguishes the following four basic theatre processes:

1. Originating
2. Performing
3. Producing
4. Responding

Engagement in these four processes develops in the student the capacities which underlie all creative activity and, indeed, all learning. They are concentrating, listening, observing, relaxing, remembering, imagining, feeling, recognizing, differentiating, experimenting, and evaluating.

Theatre activities

Theatre processes are composed of the following activities in which all students engage:

1. Originating and Performing
   a. Sensory and emotional awareness
   b. Rhythm and movement
   c. Pantomime
   d. Oral communication
   e. Improvisation
   f. Playmaking/playwriting
   g. Formal acting
   h. Designing
2. Producing
   a. Directing
   b. Managing
   c. Executing technical elements
3. Responding
   a. Viewing
   b. Reviewing

The theatre activities are described in detail in parts II, III, and IV.

Theatre concepts

Concepts in any art form may be considered as an organization of the vocabulary a participant uses to make definitions and distinctions in his experiences of artistic activity. The theatre may be distinguished by four organizing concepts described as follows:

1. *Intent:* the objective, purpose, theme, message, basic idea, or "spine" of a theatrical work

2. *Structure:* the interaction between all the components of a work (It includes the elements of design, unity, coherence, emphasis, rhythm, harmony, climax, conflict, transition, contrast, stress, balance, and sequence.)
3. *Effectiveness:* the means whereby a theatrical work entertains, interests, informs, illuminates, inspires, persuades, elates, surprises, stimulates, excites, moves, engages, amuses, delights, shocks, or awes an audience
4. *Worth:* the profundity, validity, or depth of a work

Even the young child engaging in the processes of theatre can become aware of what he is attempting to do, how he is doing it, what effect it has, and what the worth of his effort is. He becomes aware of the concepts first by asking simple questions about his own activities and the activities he observes. Later, he learns the terminology and applies the concepts with increasing sophistication to works he experiences as a member of an audience.

Theatre resources

The resources of theatre are drawn upon as needed in the teaching of the concepts and processes of theatre. The student's acquaintance with the resources results from his engagement in the processes of theatre rather than from deliberate effort.

The five types of theatre resources can be described as follows:

1. *Literature of the theatre:* that body of material written to be performed before an audience

   Any example of theatre literature is most appropriately considered in the context of performance. In the course of a student's experience with theatre from kindergarten through grade twelve, he becomes acquainted with a wide variety of styles, genres, themes, modes, and periods of theatre literature.
2. *History of the theatre:* that body of materials and artifacts which describes and explains the theatre as it has been practiced by societies in different times and places

   Theatre history seeks to provide a record of the past. In addition, it explores the causes and significance of events in the past and seeks to set them in their appropriate artistic, intellectual, and social context. It seeks to relate them to the total development of theatre.

   Central to an understanding of the theatre of a past age is a knowledge of the production processes of that age: the physical theatre, acting and directing styles, costumes and makeup, scenery, machinery, and lighting practices. The nature of theatre audiences and their impact on the production process in any given period are also pertinent.
3. *Aesthetics of the theatre:* that body of material which attempts to clarify the specific nature of the processes and concepts of theatre

   The theatre artists (actor, playwright, designer, and director) are the focal point for the study of creativity in the theatre. The theatre audience's perception of and response to the theatre artists' creation is the frame of reference for theatre criticism.
4. *Techniques of the theatre:* the activities in which the student engages

   In connection with these activities, he draws from the literature of theatre technique in acting, directing, costuming, makeup, lighting, sound, management, and the like. He also draws from the literature of the allied fields of dance, visual arts, music, film, and television.
5. *Exemplary model of theatre:* a play in full production, not a play script

   The student attends performances of the highest possible caliber in choice of dramatic material and in all phases of production. Professional acting companies, universities, colleges, and high schools are possible sources of outstanding theatrical productions. The exemplary model provides the student with a standard of excellence by which to appraise his own efforts and develop his own standards of evaluation and judgment. When the live theatre model is not available, filmed or videotaped performances of high quality can be used.

Resources for the theatre can, in the broadest sense, be considered to be the total environment in which the practice of threatre takes place. All the world is truly a stage, and all the men and women are players. This broadest concept of theatre resources is most apparent at the elementary level, where some students are the players, their real or imagined experiences are the play, the classroom is the playhouse, and the remaining students are the playgoers. At the secondary level the practice of theatre becomes more complex and sophisticated. The play more often is drawn from the repertoire of the literature of the theatre. The playhouse

CHART 1

Interrelationship of Components
Drama/Theatre Framework

Engagement in these
THEATRE PROCESSES

Originating
The student creates or invents dramatic actions, characterizations, or theatrical elements.

Performing
The student plays in theatrical events.

Producing
The student may direct, stage-manage, house-manage, or execute various technical elements related to formal theatrical production.

Responding
The student participates in seeing, hearing, and reacting to theatrical production.

. . . composed of these
THEATRE ACTIVITIES

- **Sensory and emotional awareness**
- **Rhythm and movement**
- **Pantomime**
- **Oral communication**
- **Improvisation**
- **Playmaking/playwriting**
- **Formal acting**
- **Designing**

- **Directing**
- **Managing**
- **Executing technical elements**

- **Viewing**
- **Reviewing**

. . . defined by these
THEATRE CONCEPTS

- **Intent**
  - Purpose
  - Idea
  - Theme
  - Message
- **Structure**
  - Coherence
  - Unity
  - Emphasis
  - Rhythm
  - Climax
  - Conflict
  - Balance
- **Effectiveness**
  - Entertainment
  - Information
  - Illumination
  - Inspiration
- **Worth**
  - Profundity
  - Validity
  - Depth

. . . drawing from these
THEATRE RESOURCES

- **Literature**
- **History**
- **Aesthetics**
- **Techniques**
- **Models**

. . . achieves these
PURPOSES

The student will:

- Develop the "self."
- Communicate effectively.
- Solve problems inventively.
- Learn from and contribute to society.
- Use critical and creative skills.
- Be awakened to theatre as an art form.
- Approach other art forms with insight.

tends to become an architectural space with a more formalized spatial relationship between players and playgoers. Traditional aesthetic theories and critical standards become more relevant to the processes in which students are engaged.

Even at the most advanced levels of a curriculum extending from kindergarten through grade twelve, however, many fields outside the traditional realm of theatre serve as resources for its practice. Other art forms, such as music, dance, the visual arts, film, and television, as well as the related fields of English, foreign languages, literature, the social sciences, and so forth, are fruitful resources for student and teacher in their practice of theatre.

Summary of curriculum components

The *processes* of theatre are the ways in which the student experiences the art: originating, performing, producing, and responding. Every student engages in each process at all stages of the curriculum.

The *activities* of theatre are the strands of learning through which the student progresses in his proficiency with the processes of the art. Every student progresses from simpler to more complex levels of skill, knowledge, and sensitivity in each of the 13 theatre activities: sensory and emotional awareness, rhythm and movement, pantomime, oral communication, improvisation, playmaking/playwriting, formal acting, designing, directing, managing, executing technical elements, viewing, and reviewing.

The *concepts* of theatre are the defining principles by which the student understands the art: intent, structure, effectiveness, and worth. Every student applies the concepts of theatre to his experience with the processes at all stages of the curriculum.

The *resources* of theatre are the materials the student utilizes in practicing the art. These relate to the play, player, playhouse, and playgoer and comprise the literature, history, aesthetics, techniques, and exemplary models of theatre. Other art forms and fields of study, as well as life itself, are also potential resources for the theatre experience. Every student draws from the resources of theatre at all stages of the curriculum.

The drama/theatre curriculum presented in parts II, III, and IV is developed from and founded upon these organizational principles.

Every student can be expected to succeed in learning the processes and concepts of theatre by engaging in theatre activities.

chapter 3

Continuum of expectancies and strategies

The drama/theatre curriculum provides a continuum of expectancies and strategies designed for the individual growth of the student at each of three levels of sophistication. Each student learns at his own rate of speed. He is stimulated by the teacher to participate in activities in which he can perform productively. At each level the responsibility of the teacher is to diagnose the appropriate expectancies for the student and to stimulate involvement in the corresponding strategies. In this way the student acquires increasing knowledge, skills, and sensitivity.

The three levels of sophistication

The three levels of sophistication correspond approximately with the following grade placement pattern:

Level I:	Kindergarten through grade four
Level II:	Grade five through grade eight
Level III:	Grade nine through grade twelve

It is essential, however, to recognize that the expectancies and strategies are sequential and cumulative; that the student cannot experience growth and success in Level II if he has not previously moved (either formally or instinctively) through Level I; and that, given the most meticulously programmed instruction, students will learn at their own widely varying rates and in a manner appropriate to their individual competencies and sensitivities. Therefore, individualized instruction is the key. A junior high school teacher will know, for example, that one student can be at Level I in pantomime and Level II in oral communication while another student in the same classroom can be in Level III in pantomime and Level I in oral communication. Therein lies the challenge for the teacher and the promise for the student.

The *Drama/Theatre Framework* uses theatre activities (see Chapter 2) as consistent strands of learning for students in kindergarten and grades one through twelve; from these strands of learning the expectancies and strategies are formed. Expectancies, strategies, and resources for each of the theatre activities are presented in parts II, III, and IV.

The question naturally arises, given one teacher and a class of 30 students of widely differing backgrounds and abilities, how instruction can be individually tailored to the degree called for in the *Framework*. The question can be answered by examining the format of the *Framework*. Expectancies for student achievement are described for three levels of sophistication. While engaged in the same activity (such as showing how a particular character might move), a class can exhibit varying degrees of sophistication. Each student undertakes the problem on a level suited to his own growth and stage of development. For example, in showing the movement of an old man, one student may use the muscles of the whole body, facial expression, and breathing to exhibit an original and moving characterization; another student exhibits a less fully developed portrayal. The students are engaged in the same activity but on different levels appropriate to their individual progress in skill and sensitivity.

A related problem is that of devising strategies appropriate, for example, for the high school student who may be at the first level of development in some or all theatre activities. The strategies suggested here are illustrative of those appropriate to the age levels of the majority of students when they have participated in the program beginning in kindergarten. At present, teachers may need to adapt Level I strategies for use with older students. For example, a Level I pantomime strategy calls for a student to portray his grandmother shopping and carrying large bundles. Clearly, this is a strategy intended for a younger child. The teacher with a grade twelve student at Level I in pantomime (and this may be common until the *Framework* is fully implemented) will need to adapt such a strategy to the age of his student. A simple substitution may suffice whereby the student is asked to portray an old lady who is particular about her home and is preparing for company. Better still, the teacher can look at the expectancies to determine the objective of the particular strategy. In this case the expectancy is to externalize and communicate a sense of character. Being aware of the expectancy enables the teacher to perceive a fuller range of possible strategies.

Questions can arise as to the independence of the various theatre activities as they are undertaken in the classroom. On some occasions an activity such as oral communication is studied separately from rhythm and movement. However, all of the theatre activities are often approached simultaneously in the more comprehensive activity of playmaking or formal acting. In such cases the dramatization of a story entails all theatre activities. The teacher observes the playing and determines which aspects of the total process (pantomime, for example) require particular attention in future sessions. Such diagnostic evaluation requires that the teacher know the expectancies for all theatre activities. He can then select appropriate pantomime activities for incorporation into the next playmaking experience.

Methodology

To ensure that theatre classroom activity is problem-solving, creative, and communicative, the teaching method must give ample opportunity for students to help develop and direct the learning experience. The three basic steps of planning, playing, and evaluating are applicable to all classroom activities whether students are engaged as originators, performers, producers, or responders.

Planning the theatre activity

The planning step can be divided into two phases: (1) selection and presentation of the problem; and (2) establishment of focus.

Selection and presentation of the problem. The teacher chooses an activity appropriate for the experience of the pupils and for the specific area to which the teacher wishes to direct attention. He sets up the activity as a problem to be solved by

The primary educational goal of the program is the development of each student's dramatic imagination.

the class members individually or collectively. He describes the problem, giving as few examples as possible to ensure that the students will provide their own solutions and will not merely imitate the teacher. In the case of improvisations or scenes, the teacher asks the students to make as many of the relevant decisions about the playing as possible. That is, rather than determining all character relationships or exact setting and plot, the teacher asks the students to determine these matters individually or by group consensus. Slow at first, this decision-making process is crucial to the cooperative spirit required by theatre practice.

Establishment of focus for player and observer. The teacher sets up a focus or objective for both player and observer. The focus for the player is the problem to be solved (e.g., to pantomime climbing stairs or to play an improvisation in which the players are each to communicate a conflict to the audience without verbalizing it). The focus for the observer is to watch the scene and to determine how the problem is solved.

The value to the player of the establishment of focus is as follows:

1. The player's attention is focused on a specific problem to be solved rather than on his own self-consciousness or insecurities.
2. The teacher can direct special attention to a specific aspect of a total activity (e.g., "Watch the shift of balance as he lifts his feet in the pantomime of climbing stairs.").
3. An activity directed toward a measurable goal is set up, thus giving the teacher and student an opportunity to evaluate.

The value to the observer of establishment of focus is as follows:

1. An important role is established for the observer which makes him a participant and contributor rather than merely a spectator, especially in the evaluation period.
2. The direction of the attention of the audience toward a specific problem engenders specific observations rather than generalizations in the evaluation period.

Playing the theatre activity

The playing of the activity is an occasion for creative problem solving. If the activity is a voice exercise in an oral communication activity, the playing is the doing of the exercise as well and creatively as possible. In a more complex activity, such as an improvised scene, the problem becomes a daring exploration of the unknown because an improvisation is not preplanned and only the basic focus is predetermined. Each student meets challenging problems and must solve them in his own unique way. In either case, "a teacher of wide past experience may know a hundred ways to solve a particular problem, and a student may turn up with the hundred and first!"[1]

In an ensemble problem, all members of the acting team must work together cooperatively because they are engaged in solving the same problem. Exhibitionism and competition must give way to the greater good if the problem is to be solved.

Collaborative problem solving of a theatre activity teaches that rarest of human achievements, group process governed by consensus. This condition can only exist in an atmosphere of continuously growing respect for self and others and mutual concern and high expectations for the potential of the group.

Evaluating the theatre activity

The observers have not been passive during the playing of the activity. They have been watching and probing to determine what has been communicated. In an improvisation depicting hidden conflict, the key questions are: "Was a conflict communicated?" and "What conflict was communicated and how?" In a voice exercise the questions might be: "What changes did you hear?" and "What effect did the change of intonation produce?" This is not a guessing game; the audience member does not try to guess the "right" answer. Either a real communication occurred or it did not.

The evaluation is the opportunity for audience and player to examine together their growing awareness and understanding of the dramatic concepts, as follows:

1. *Intent.* What were the players trying to do?
2. *Structure.* How did they accomplish it? What form did their efforts take?
3. *Effectiveness.* What was the impact of the work on you?
4. *Worth.* How profound was the work?

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[1] Viola Spolin, *Improvisation for the Theater: A Handbook of Teaching and Directing Techniques.* Evanston, Ill.: Northwestern University Press, 1963, p. 8.

Part two

Originating and performing

Expectancies, strategies, and resources

The Crucible was a great experience for me . . . my first time on stage, and the strength of the other characters gave me strength. There are no words that can express the happiness I experienced from working in the play . . . The part I played made me feel that I was doing something worthwhile. It wasn't just an ordinary play that went in one ear and out the other. It stayed inside . . . it started me thinking, deeply, for the first time.

—El Cerrito High School student actor

chapter 4

Sensory and emotional awareness

Sensory awareness, sensory and emotional recall, and concentration are basic to development in acting. The student becomes perceptive and selective in his observations of and response to the environment. He becomes aware of the five senses and their relationship to the creative processes.

Expectancies, strategies, and selected resources are presented for the theatre activity of developing sensory and emotional awareness.

Expectancies: Sensory and emotional awareness

Level I	**Level II***	**Level III***
1. To focus on specific sensory processes: *seeing, hearing, tasting, smelling, touching*		
2. To focus on specific emotions such as anger, elation, or disappointment: *feeling*		
3. To become increasingly observant of immediate and real sensations		
4. To recall sensations actually experienced in the past		
5. To imagine sensations		
6. To project visible and honest reactions to immediate, recalled, or imagined sensations, free of clichés or preconceived responses		
7. To recollect and re-create precisely the totality of sensations attached to a real experience in the player's past (sensory and emotional recall)		
8. To use sensory and emotional recall for characterization		
9. To make increasingly fine sensory discriminations		

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*Reinforcement and progressive extension in the depth and range of all expectancies should occur at levels II and III and in all 13 theatre activities (see list in Chart 1, page 10).

Strategies: Sensory and emotional awareness

Level I

1. The student holds a real object (e.g., a flower) and concentrates on all the senses.
2. The student holds an imaginary object (e.g., a kitten) and reacts with all the senses.
3. The student reacts to the sound of an imaginary doorbell *(hearing).*
4. The student reacts to eating an imaginary lemon *(tasting).*
5. The student reacts to *touching* an imaginary hot stove.
6. The student reacts to *seeing* an imaginary rooster in a barnyard.
7. The student reacts to *smelling* imaginary gingerbread being baked.
8. The student reacts to receiving a hoped-for birthday present *(feeling).*

The student reacts to receiving a hoped-for birthday present.

9. Students close their eyes and listen to all the sounds they can hear.
10. The teacher sets up simple imaginary situations and environments:
    a. Unwrap a piece of bubble gum, chew it, taste it, blow bubbles, have it burst in the face, and get rid of both the gum and the wrapper.
    b. Walk through a garden, a forest, on a seashore, reacting to the smells, sounds, and textures.
11. The student recalls the experience of eating an ice cream cone, concentrating first on the sensory aspects and then on his own feeling response.
12. The teacher uses sensory awareness in developing parts of improvisations and playmaking.

    Example: A second-grade class prepares a dramatization of part of *Winnie the Pooh* by A. A. Milne.

    Teacher: Let's all stand up a minute. Now, everyone hold on to your balloon! Come on, Suzie. . . . You don't have one? Here (taking an imaginary balloon out of the air), take this one! There. Now, everyone. . . . When I say the words, we're going to float down with our balloons. (The following words are spoken in the tone of the storyteller:)

    Shhhh. Listen. "This time he hit the balloon, and the air came slowly out, and Winnie the Pooh and all the children floated slowly down to the ground." (Children float to ground.)

Level II

1. The teacher periodically reinforces appropriate Level I strategies, stressing more subtle discriminations.
2. The teacher periodically repeats and reinforces Level I strategies, using countless variations, such as the following:
    a. The actor places himself in an imaginary environment, such as a football stadium. He then concentrates on all the imagined sounds he might hear and later recounts these sounds.
    b. The player is shown a tray containing many different objects. The tray is removed from view after a short time. The player then tries

to recall and describe all the objects that were on the tray.

c. Players sit in a circle. The first player draws a simple picture and shows it only to player No. 2 to his right. The original picture is then hidden. Player No. 2 draws his recollection of the picture and shows it to player No. 3 to his right. This process continues around the circle. The first and last pictures are finally compared.

d. The student listens to an imagined popular song. He determines a specific song, hearing every note and dynamic in the ear of his mind. He reacts, physically and emotionally, to what he hears. He avoids a stock reaction to popular music. Rather, he makes his own honest and genuine reactions visible. He may keep time, react facially, move, or dance—whatever is real and genuine to him.

3. The teacher uses emotional recall in developing characterization.

   Example: Seventh-grade students rehearse a scene from *The Diary of Anne Frank,* by Frances Goodrich and Albert Hackett.[1]

   The student playing Mr. Van Daan may encounter difficulty in projecting guilt and embarrassment in being caught stealing food. It will be helpful to ask the boy to remember some moment in his childhood when he was caught by surprise in some situation and he reacted with guilt and embarrassment. Ask the student to try to recall the experience in complete detail—how he felt mentally and physically. Ask him to be as specific as possible. Now ask him to re-create his reactions. Finally, try to transfer that quality to the rehearsal of *The Diary of Anne Frank.*

Level III

1. The teacher repeats appropriate level I and II strategies.
2. The student uses sensory recall to communicate the environment; e.g., he projects subtle reactions to different weather, times of day, or places.
3. The teacher continues to use emotional recall to enhance characterization.

   Example: An actor playing Walter Lee in *A Raisin in the Sun* (Lorraine Hansberry) may have difficulty expressing his disappointment and defeat in being refused money by his mother. Or the actress playing Juliet in *Romeo and Juliet* (William Shakespeare) may be unable to register convincing fear before drinking the potion. With these and similar problems, the teacher may ask the student to find an analogous situation from his past, recollect and re-create it, and transfer the effect to the scene.

The student holds a real object and concentrates on all the senses.

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[1] Refer to the section entitled "Sources of Drama/Theatre Resources" in Part V for bibliographic sources for the plays mentioned in the strategies sections of this publication.

Suggested resources: Sensory and emotional awareness

Some of the resources listed in this framework are intended for students; others, for teacher preparation. Some are useful for both students and teachers. Appropriate levels are indicated for most of the suggested resources.

Resources for sensory and emotional awareness include a wide range of stimuli such as the following which provide and evoke strong sensations and emotional responses:

- Found objects of varying shapes, colors, textures, weights, or smells such as tree bark, spices, sponge, or sandpaper
- Materials similar in appearance but different in texture such as salt or sugar
- Sounds and music with strong sensory and emotional connotations:
  - Recordings of natural sounds
  - Recordings of mechanical sounds
  - Popular and classical music of all kinds (e.g., Debussy's *Le Mer,* Tchaikovsky's *1812 Overture)*
- Films which explore sensations and feelings — *Level*
  - *Body and Soul. Part 2: Soul.* Film Associates, 1968. (Ray Charles narrating a film about the relationship between an oppressed people and their music) — III
  - *Dream of the Wild Horses,* 9 minutes. Contemporary Films, 1960. (Many cinematic techniques used in filming a herd of wild horses to produce a film of strong moods and great impact) — II III
  - *Leaf,* 7 minutes. Holt, Rinehart and Winston Films, 1962. (Spectacular photography of nature, following a leaf in its journey from the tree branch, through the air, into a valley, and through a river) — I II III
  - *My Own Yard to Play In,* 7 minutes. McGraw Hill Films, 1959. (A view of the world children create at play; filmed in New York) — I
  - *The Red Balloon,* 34 minutes. Brandon Films, 1959. (A moving film classic about a small boy and his red balloon) — I II III
  - *The Thieving Magpie,* 10 minutes. Universal Educational and Visual Arts, 1967. (A sumptuous visual animation of a folk story set to Rossini's score) — I II III
- Selected sections in acting texts
  - Blunt, J. *The Composite Art of Acting.* New York: Macmillan Co., 1966, Chapter 19. — III
  - Boleslavsky, Richard. *Acting: The First Six Lessons.* New York: Theatre Arts Books, 1956, Chapters 1, 2, and 5. — II III
  - McCaslin, Nellie. *Creative Dramatics in the Classroom.* New York: David McKay Co., 1968, pp. 36-37. — I II
  - McGaw, Charles J. *Acting Is Believing* (Second edition). New York: Holt, Rinehart & Winston, 1966, Chapters 1, 4, and 5. — II III
  - Siks, Geraldine B. *Creative Dramatics: An Art for Children.* New York: Harper & Row, Publishers, 1958, pp. 73-80. — I II
  - Walker, Pamela P. *Seven Steps to Creative Children's Dramatics.* New York: Hill & Wang, Inc., 1957, Chapter 1. — I II
  - Ward, Winifred. *Playmaking with Children from Kindergarten Through Junior High School.* New York: Appleton-Century-Crofts, 1957, Chapter 3. — I II

Interdisciplinary implications of sensory and emotional awareness: Concentration, implicit in sensory and emotional awareness, is fundamental to all learning and is a prerequisite to all intellectual pursuit. Sensory and emotional awareness strategies suggest many possibilities for enlivening, focusing, and enriching experiences in reading and writing at all levels. Finally, sensory and emotional acuity is basic to all activity in the other arts: music, visual arts, and dance.

chapter 5

Rhythm and movement

Movement is an essential element of drama, providing a basis for all physical communication. Through rhythm and movement, students develop an understanding of movement as the external expression of an internal idea, intention, or feeling.

Experiences in movement range from simple rhythmic activities to the complex communication of moods, feelings, ideas, and characters. Because movement experiences engage the pupil in motor, affective, and cognitive activity simultaneously, they constructively channel his enormous physical energy. Movement activities make ideal devices for starting class sessions with strength and vitality. They are also excellent techniques for elevating and reestablishing energy, attention, and interest in a classroom when these qualities ebb. Many of the activities engage a large group of players in the solution of a common problem, engendering cooperation and cohesiveness. Because of the extraordinary potential for pleasurable and fruitful activity in the study of movement, every effort should be made to keep these activities appealing and inventive, avoiding conforming drillwork or calisthenics.

Expectancies: Rhythm and movement

Level I

1. To develop flexible, diversified, and uninhibited physical movement
2. To express a visible response to rhythmic patterns and moods in music
3. To show an awareness that the body can express many things—feelings, activities, and characterization
4. To create and focus deliberate, visible physical energy and tension
5. To control large muscle movement (e.g., arms, legs, head)

Level II

1. To express original, creative ideas and feelings through movement
2. To express simple characterization through movement
3. To express environmental forces (e.g., weather, time) through movement
4. To represent objects through movement
5. To develop effective use of gesture created by the hands and all parts of the body
6. To develop effective manipulation of facial expression
7. To make movement and action seem real, logical, and spontaneous (motivation)
8. To develop control of bodily movement

Level III

1. To manipulate stage movement consciously (blocking, composition) to further dramatic ideas
2. To express complex characterization through movement
3. To express human emotional conditions through movement
4. To discover and reproduce inherent rhythm in movement styles of animals or humans
5. To represent abstract qualities through movement
6. To be capable of "ensemble playing": the cooperative, physical-psychological spirit of players engaged in the solution of common stage problems which binds them together with a sense of unity and integrity

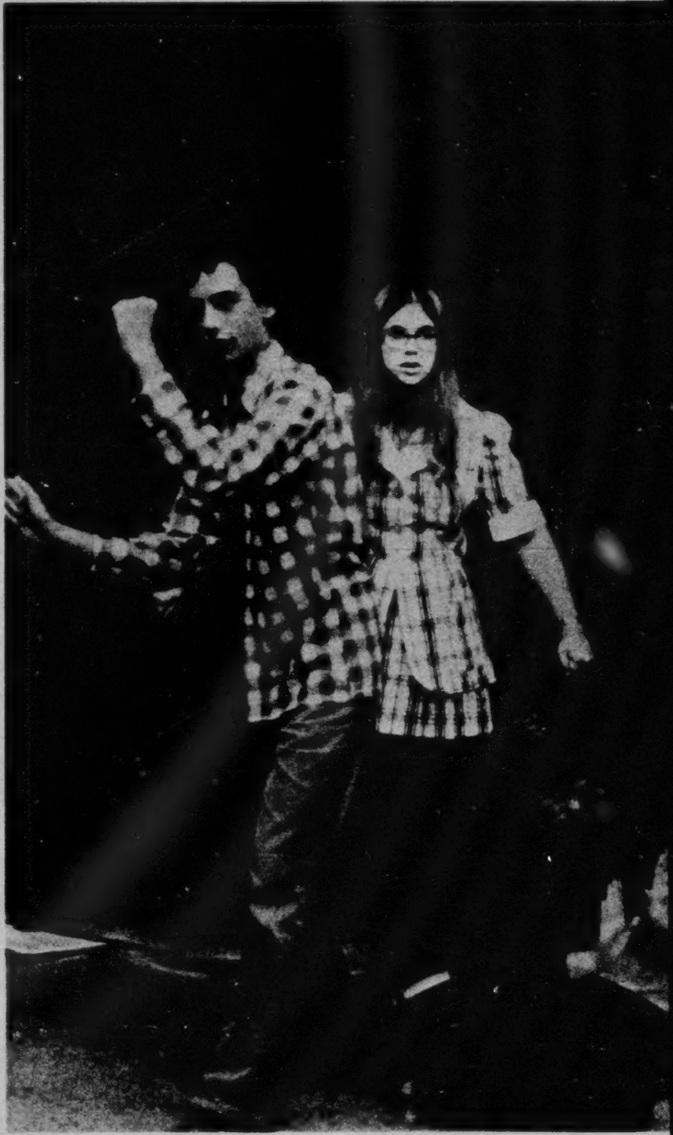
Strategies: Rhythm and movement

Level I

1. The student jumps, moves arms, skips, hops, or runs to the rhythmic beat of music, handclapping, or music and rhythms created by other students.
2. The student moves as though he were a rubber ball.
3. The student moves like his favorite animal.
4. The student walks to music of different and changing rhythms.
5. The student changes level.
   a. Melts like an ice cream cone.
   b. Is pulled up high by the ear.
6. The student changes size or stance.
   a. Moves like a fat, thin, short, or tall person.
   b. Is boastful or timid.
7. The student changes direction in space—forward, backward, diagonally, circularly, up, or down.
   a. Moves toward an object.
   b. Leaps toward it.
   c. Darts away from it.
   d. Zigzags toward it.
8. The student represents moods in movement; e.g., sad or tired.

Level II

1. The student walks as he would in different kinds of weather (e.g., on a very windy day or through a hailstorm).
2. Students pretend to be clothes hanging on a clothesline.
3. The student moves like a rocket going to the moon; he walks as if he were walking on the moon.
4. Students create rhythms in clapping or on simple instruments for which their fellow students may improvise movement.
5. Students change the composition of space.
   Example: The atmosphere in the classroom becomes a substance, and the teacher asks the students to move through it, starting at one side of the room and crossing to the other. The "substance" might be outer space, mud, water, clouds, gravy, gelatin, or marshmallow.
6. Students "become" in space.
   Examples: Pupils "become" the wind moving through a garden, water trickling down a stream, blocks of ice melting on the ground, surf crashing against the rocks, marionettes walking to school, a clown in a circus parade, great green frogs leaping after flies, explorers cutting their way through the jungle.



Students create rhythms and improvise movement.

7. Students explore conflict with movement.

   Examples for grade eight:

   Students stage a slow-motion fight.

   The class is divided into two groups, and conflict is created as each group responds to a different musical tempo. They play a scene, using their tempos to motivate their actions.

   Students coordinate conflicting (or different) rhythmic movements. For example, while one student makes an oar-stroke movement, another nods his head on the downstroke.

8. Students collectively create complex movement patterns.

   Example for grade seven: The whole class creates a machine. One student starts by assuming a stance and making a rhythmical machinelike movement and sound, another joins with a different stance and movement in double time, and so forth.

9. Students listen to electronic music and sounds and respond in movement.

Level III

1. The teacher repeats appropriate level I and II strategies.
2. The teacher calls out different emotional qualities such as fear, despair, and exuberance; and the students improvise spontaneous movement responses.
3. The teacher assigns different ages, moods, and qualities for students to represent through movement.
4. One player initiates an activity in which many other players may participate once they perceive the nature of the activity. This is a useful exercise in improvised movement for large groups.

   Example: One player goes onstage pantomiming the swinging of a billy club; he appears to scold an imagined child for walking through an imaginary bed of flowers. A player in the audience watching this decides that this is a policeman in a park. He goes onstage pushing a broom as a street sweeper. Three more players go onstage and begin a game of jump-rope. Another player sneaks onstage and when the policeman is not looking, picks the pocket of the street sweeper, introducing interaction between players for the first time in the scene. A girl on her way onstage pushing a baby carriage sees the theft and confides to the policeman, and so forth.

5. Two players stand facing one another and one player "mirrors" exactly the movement of the other player. The player mirrors all visible movement: gesture, facial expression, posture, and muscular tension. Then the players change roles. Variation: Two players perform some task, e.g., a barber cutting his patron's hair. Two more players simultaneously reflect in mirror image this complete activity. The more precisely and exactly the activity is "reflected" the more effectively the problem is solved.
6. Two players play a tug-of-war with an invisible rope. They are actually to feel and sense the experience and then live the experience. Variation: Two teams of players may have a tug-of-war.
7. Players (any number) stand behind a screen that exposes only their feet and lower legs. They either play a scene or express some dramatic quality with their feet alone. This is a nonverbal exercise. Hands or backs could be used as variations.
8. In body molding one player is the sculptor; one, the inert material to be sculpted. The sculptor molds his partner into any shape or position. The instructor calls "freeze!" and each player freezes in the exact position he is in until the instructor calls "change!" The sculptor is now the material to be sculpted, and his partner becomes the sculptor.
9. The student experiments with different stage movement to gain dramatic effect as he stages and blocks scenes in rehearsal.

   Example: A student playing the title role in a rehearsal of a scene from Shakespeare's *Hamlet* experiments with movement to set the mood for the "rogue and peasant slave" soliloquy. After he hurries the players offstage, he may circle the stage, cross down center, kneel, pick up a prop (a mask or a bit of costume one of the players has left behind), and begin his speech. Or a different effect would be gained if he were to follow the players out to the edge of the stage until they are out of sight, and then, facing upstage, say, "Now I am alone"; turning slowly downstage he would then begin the soliloquy, facing out. It is not so important how he determines to do the speech as it is that he considers the crucial role of movement in focusing and setting off the speech.

Suggested resources: Rhythm and movement

Resources include sounds to stimulate and accompany rhythmic movement, instruments for making rhythmic and tonal sound, films which engender movement ideas, and materials which encourage movement exploration, such as the following:

- Sounds and music
  - Music with strong and varied rhythms
  - Electronic music
  - Machine sounds
  - Animal sounds
  - Sounds of nature
- Instruments for making sound
  - Rhythm instruments (drums, triangles, and sand blocks)
  - Tonal instruments (songbells, recorders, and tonettes)
- Films to suggest movement ideas

	Level
Canon, 10 minutes. International Film Bureau, 1964. (Visual representation in animation and live action of how a musical canon works)	I II III
Catch a Tiger, 30 minutes. Catch-a-Tiger Co., Milburn, N.J. (Spontaneous, creative children's movement in music, dance, and art at the nursery school level)	I
A Chairy Tale, 10 minutes. International Film Bureau, 1957. (Story of a young man and a chair, the latter refusing to be sat upon until treated as an equal)	I II III
Glass, 10 minutes. Contemporary Films, 1949. (Highly artistic film showing glassblowing by a master artisan contrasted by glassblowing in an automated factory)	II III
The Hand, 19 minutes. Contemporary Films, 1966. (An animated allegory using the hand and a man as symbols)	III
Time Is, 30 minutes. Contemporary Films, 1964. (A visual exploration of the idea of time from many points of views)	III
Time of the Horn, 7 minutes. Journal Films, 1965. (A small boy in Harlem finding a battered trumpet in a trash can and creating a fantasy with it)	I II

Photo by Richard Lee

Movement activities make ideal devices for starting class sessions with strength and vitality.

	Level
• Dance films	
Appalachian Spring, 27 minutes. Rembrandt Films, 1959. (Martha Graham's pioneer period folktale with music by Aaron Copland)	III
A Dancer's World, 27 minutes. Rembrandt Films, 1958. (Martha Graham discussing her philosophy of dance and art; performances by members of her company)	III
Fable of the Peacock, 15 minutes. Brandon Films, n.d. (Stylized gesture and movement of East Indian dances emphasizing animal characterization)	II III
The Moor's Pavane, 20 minutes. Brandon Films, 1950. (Jose Limon's version of *Othello*)	III
Night Journey, 29 minutes. Rembrandt Films, 1961. (Martha Graham's treatment of the Oedipus story)	III
• Materials to stimulate creative movement	
Scarves, hoops, string, rope, elastic, tube jersey, gunnysacks, balloons, feathers	
• Books on stage movement and related fields	
Hobbs, William. *Stage Fight: Swords, Firearms, Fisticuffs and Slapstick.* New York: Theatre Arts Books, 1967.	III
Oxenford, Lyn. *Design for Movement.* New York: Theatre Arts Books, 1954.	III
Oxenford, Lyn. *Playing Period Plays.* London: J. G. Miller, 1958.	III
Palffy-Alpar, Julius. *Sword and Masque.* Philadelphia: F. A. Davis Co., 1967.	III
White, Edwin, and Marguerite Battye. *Acting and Stage Movement.* New York: Arc Books, 1963.	III
• Selected references in acting texts	
Andrews, Gladys. *Creative Rhythmic Movement for Children.* Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1954.	I II
Blunt, J. *The Composite Art of Acting.* New York: Macmillan Co., 1966, Chapters 5, 6, and 8.	III
McGaw, Charles J. *Acting Is Believing* (Second edition). New York: Holt, Rinehart & Winston, 1966, Chapter 2.	II III
Siks, Geraldine B. *Creative Dramatics: An Art for Children.* New York: Harper & Row, Publishers, 1958, pp. 151-59.	I II
Ward, Winifred. *Playmaking with Children from Kindergarten Through Junior High School.* New York: Appleton-Century-Crofts, 1957, Chapter 2	I II
Wiener, Jack, and John Lidstone. *Creative Movement for Children: A Dance Program for the Classroom.* New York: Van Nostrand Reinhold Company, 1969. (An excellent and simple approach to movement and "modern dance")	I II

Interdisciplinary implications of rhythm and movement: Physical coordination, fluidity and flexibility of movement, grace, timing, and bodily control approached through vigorous strategies suggest creative innovations in the traditional physical education program. The strategies described combine motor, cognitive, and affective learning in an integrated whole. Many of the strategies suggested may be valuable stimuli for visual arts, music, creative writing, and modern dance experiences.

chapter 6

Pantomime

Pantomime is the nonverbal communication of an action, an activity, a mood, a feeling, or an idea. It offers the student a means of self-expression while developing his ability to communicate an intricate language of symbolic and individualized gesture. Many exercises designed to develop pantomimic skills encourage precision, definition, and sensory recall (for example, distinguishing between collecting shells and gathering wood, raking leaves and shoveling snow, and being a seagull and being a hummingbird).

Expectancies: Pantomime

Level I

1. To convey the presence of simple imagined objects with clarity and a sense of size and space relationship
2. To convey the meaning of an action without words
3. To feel various real, immediate emotions and to communicate them visibly and convincingly
4. To externalize and communicate a sense of character

Level II

1. To perform a complex pantomime with clarity and precision (utilizing objects, action and characterization)
2. To work cooperatively in groups in the creation of pantomime
3. To present a complex story in pantomime utilizing a defined beginning, conflict, resolution, and conclusion

Level III

1. To convey subtle feeling tones and meanings, profound emotions, and complex manipulation of objects in complete story pantomime, created with other students and utilizing both comic and serious moods
2. To extract essential qualities inherent in movement and heighten them to produce nonrealistic, stylized pantomime

Strategies: Pantomime

Level I

1. The student manipulates and distinguishes simple imagined objects. For example, he "handles" a pencil, a pin, a baseball bat, an iron, a feather. He discovers how to communicate weight, size, volume, texture, temperature.

2. The student performs simple pantomimed activities.

   Examples: A girl in grade three pantomimes getting up in the morning. She is sleeping. She awakes sharply, being shaken by her mother (imagined person). Sleepily, she pulls on her slippers, goes to the window, opens the shade, reacts to the fresh air. She goes to the basin, brushes her teeth, washes her face and hands, dries them, and so forth.

   The student pantomimes taking off wet clothes. Then the student distinguishes this from taking off dry clothes.

   The student washes and dries dishes, then puts them away.

   The student is an acrobat walking a tightrope, or a lion tamer.

3. The student expresses emotional qualities, moods, and physical states through pantomime.

   Examples: Fourth-grade students stand about the room. The teacher calls out simple emotional qualities such as "joy," "fear," or "anger," and the students pantomime their reactions.

   The student relates an emotion he associates with a given environment. The teacher suggests an environment (e.g., a cave), and the pupil reacts to it physically (e.g., with fear). The student might express his excitement in watching a lion tamer or his sadness in finding a bird with a broken wing.

4. The student relates a change of mood through pantomime.

   Examples: The student is playing with a new game or toy and is obviously proud of it. It breaks, and the student is upset.

   The student is waiting for a ride home from school and is frightened because the car has not come, then he sees the car arriving and is relieved.

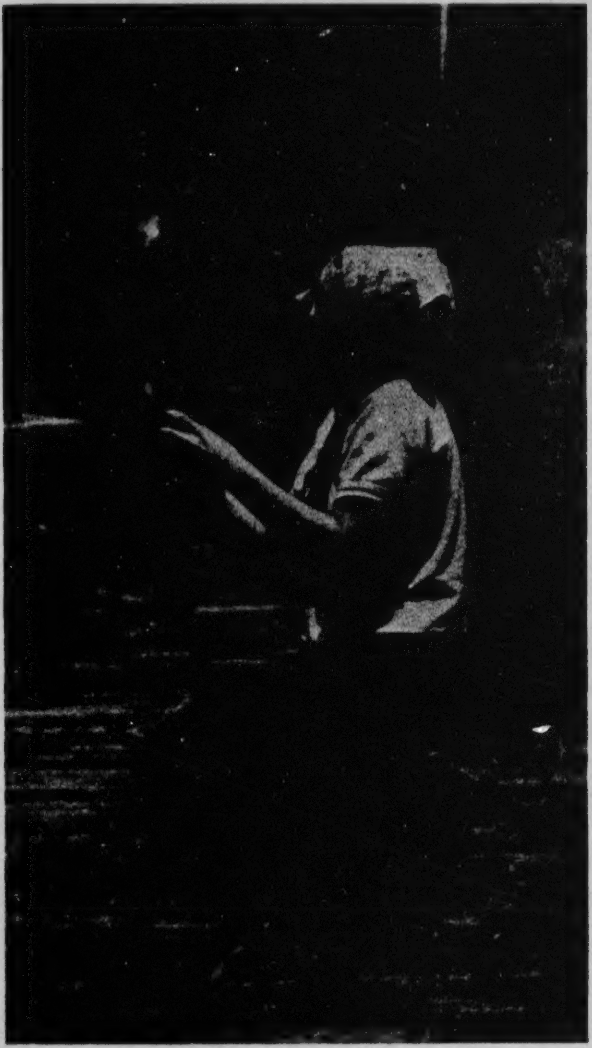
   The students hit expectantly at a piñata; they succeed in breaking it and respond with satisfaction.

5. The student expresses characterization in a simple situation.

   Examples: The student portrays her grandmother shopping and carrying large bundles.

   The student portrays a clown trying to cheer up a crying child.

   The student portrays an Indian fishing from a stream and catching a fish.



Pantomine offers the student a means of self-expression.

6. The student uses pantomime in story dramatization.

   Example: Dramatization of *Winnie the Pooh:* Pooh walks across the playing area in a lumbering fashion and approaches an imaginary tree. The bees, played by other children, begin to buzz and fly around. They flap their wings and take tiny steps, trying to simulate the movement of bees. Pooh stops and listens to them. He realizes that they are bees, and that where there are bees there is honey for him to eat, so he pretends to climb the tree.

Level II

1. The teacher repeats appropriate Level I strategies.
2. The student refines his use of basic pantomime techniques.

   Examples: Pantomimed walking, pantomimed running, pantomimed climbing of stairs, and pantomimed climbing of ladders
3. The student uses pantomime in story dramatization.

   Example: A grade six dramatization of E. S. Hill's *Evan's Corner.* The story is one of a black child who wants a room of his own, but because of crowded living space, his mother offers him a corner of his own instead. He decides to decorate it and furnish it in his own way.

   As the scene begins, Evan looks thoughtfully at his corner from every angle, feeling the space with his whole body, measuring its dimensions by stretching up and by lying on the floor a moment, then spreads his arms wide to measure the angles.

   He smiles to himself, then pantomimes taking a piece of paper and coloring, and pinning the picture on one wall. He stands back to survey his work. All this time his younger brother is imitating Evan's actions wistfully, wishing that he too had a corner.

Photo by Richard Lee

The student discovers how to communicate weight, size, or volume.

4. Students create story pantomimes with a complete story line, conflict, and resolution, expressing characterization and setting.

Level III

1. The teacher repeats appropriate level I and II strategies.
2. The student develops story pantomimes with increasing detail, precision, and sophistication. He is able to utilize serious as well as comic subject matter.
3. The student learns to extract the essential qualities of movement in the creation of stylized pantomimes:

   Examples: Marcel Marceau's films offer numerous examples of this.

   In *Pantomimes,* Marceau is catching butterflies. He reaches out for a butterfly, picks it up by the wings. He communicates that it is a butterfly by holding it between his thumb and forefinger and fluttering his other three fingers as though they were the butterfly's wings. When he releases the butterfly, he follows it with his eyes, and his whole body takes on the fluttering quality of the butterfly's wings. He has abstracted the essence of a butterfly, which is its fluttering flight.

   In another sketch Marceau is sitting on a train car eating grapes. He utilizes two essences. The first is the bumpy, jerky, swaying movement he picks up in his whole body, suggesting the vibrations of the train wheels over the rails and ties. As he continues to eat grapes, he gradually becomes tipsy, finally becoming quite silly, tossing grapes up into the air and catching them in his mouth. He has abstracted the idea of grapes as the substance of wine and stretched our imagination with his joke.
4. In either classroom or formal production, a rehearsal of a scene or the full play entirely in mime can create new energy, ideas, and spontaneity, especially during the final rehearsal period. The students attempt to communicate all the situation, characterization, and ideas of the play, without dialogue, in approximately the same stage time as the play in normal rehearsal.

Suggested resources: Pantomime

Resources include all those for rhythm and movement, as well as the following:

- Materials to facilitate student exploration of pantomime
  - Ceiling-to-floor mirror for students to observe their pantomimes
  - Blocks or neutral scenic modules to use as steps, levels, or seats
  - Videotape recording equipment to record, rerun, and evaluate student work

• Films of pantomime	*Level*
Baggage, 22 minutes. ACI Productions, 1969. (A solo performance by Mamako of a symbolic pantomime)	III
The Cube, 56 minutes. National Broadcasting Company TV, 1969. (A man in a room-sized box attempting to find his way out, with other persons coming and going at will)	II III
The Dinner Party, 7 minutes. Brandon Films, 1958. (Marcel Marceau preparing for and attending an elegant party)	III
In the Park, 13 minutes. Contemporary Films, 1956. (Marcel Marceau portraying the many characters one encounters in a visit to a public park)	II III
Pantomimes, 13 minutes. George K. Arthur–Go Pictures, 1955. (Marcel Marceau in several sketches, portraying a lion tamer, a butterfly catcher, and David and Goliath)	I II III
The Tramp and other films of Charles Chaplin	II III
• Television performances of pantomime	
"Sesame Street." National Educational Television.	I
Performances by Red Skelton, Danny Kaye, and others	I II III

- Books on pantomime

	Level
Blunt, J. *The Composite Art of Acting.* New York: Macmillan Co., 1966, Chapter 7.	II III
Bruford, Rose. *Teaching Mime.* London: Methuen and Co., 1958. (A beginning book on mime instruction)	I II III
McCaslin, Nellie. *Creative Dramatics in the Classroom.* New York: David McKay Co., 1968, Chapter 3.	I II
Nicoll, Allardyce. *The World of Harlequin.* New York: Cambridge University Press, 1963.	II III
Ward, Winifred. *Playmaking with Children from Kindergarten Through Junior High School.* New York: Appleton-Century-Crofts, 1957. Chapter 4.	I II

Interdisciplinary implications of pantomime: Like rhythm and movement, pantomime strategies, combined with creative movement and dance, relate to the physical education program.

Because of the nonverbal nature of pantomime, pantomimic activities offer a valuable visual stimulus for student writing of description, narrative or poetry.

Photo by Richard Lee

Two players stand facing one another, and one player "mirrors" exactly the movement of the other.

chapter 7

Oral communication

Oral communication is verbal or vocal sound conveying or accompanying an action, an activity, a mood, a feeling, or an idea. The student develops the use of his voice as an instrument for the expression of meaning and feeling, whether in speech or nonverbal sound.

Expectancies: Oral communication

Level I

1. To discriminate and reproduce sounds of animals, machines, or nature
2. To listen to, observe, and combine sound with action (animal, machine, natural, or human)
3. To discriminate and convey moods and feeling tones—anger, joy, sadness, fear, surprise, and the like—through oral communication
4. To communicate a specific characterization through voice and sound
5. To convey appropriate feeling and energetic involvement in recounting simple experiences, describing situations, dramatizing stories, and the like

Level II

1. To read aloud to others with vitality, clarity, imagination, and emotion
2. To convey increasingly complex mood and chacterization through oral communication
3. To convey improvised and simple memorized speech and prose drama with vitality, clarity, and imagination

Level III

1. To utilize projection, articulation, variety, and timing to dramatize theatre literature effectively
2. To speak memorized complex verse drama effectively, imaginatively, and with understanding

Strategies: Oral communication

Level I

1. The student reproduces sounds.

   Examples: The student copies animal sounds: birds, bears, lions, bees, dogs, cows, and so forth.

   The student creates machine sounds (individually or with others).

   The student reproduces sounds from nature: wind, thunder, rain, waves crashing on the beach, and so forth.

2. The student combines sound with action.

   Examples: The student assumes an animal posture, movement, and sounds.

   The student (or group of students) creates a mechanical shape, moves mechanically, and provides corresponding mechanical sound.

3. The student conveys emotional qualities through speech in simple story dramatizations.

   Examples: The student is a member of a baseball team engaged in an angry argument with the umpire.

Students create a mechanical shape, move mechanically, and provide corresponding mechanical sound.

Photo by Richard Lee

The student is a frightened child lost in the woods who comes upon a stranger and asks for help.

4. The student communicates characterization through the voice.

   Examples: The student is a mean old witch casting an evil spell.

   The student is a bragging acrobat telling his fans of his prowess.

   The student is a sad circus clown telling the circus audience why it is so troublesome having very big feet.

5. The student recounts personal experiences, tells stories, and the like, using dramatic speech.

   Examples: The student recounts an exciting experience or adventure (e.g., a trip to the beach or being stranded in a snowstorm).

   Students retell a story told to them earlier by the teacher in preparation for a dramatization of the story.

   A dramatization of Dr. Seuss's *The Sneetches* by a fourth-grade class.

   Teacher: In the first scene we decided to have two families. Mary, would you tell us the first scene?

   Mary: We had two families—one with plain bellies and one with stars on their bellies. In the star-belly family they were having a picnic—and they wouldn't let those others come.

   Teacher: Right, Mary. And who was in each of the families, Tommy?

   Tommy: There were children and mother and father, and they were all mean!

   Teacher: Were the star-bellies nicer than the plain-bellies? (Choosing a volunteer) Johnny?

   Johnny: No. The star-bellies were mean, because they wouldn't let anyone play—the way some kids are. And the plain-bellies complained a lot. So they weren't so nice, either. . . .

Level II

1. The teacher repeats appropriate Level I strategies.
2. Students read to each other, attempting to bring dramatic impact to the printed word. Students convey characterization, tension, conflict, and so forth through the voice.
3. Students develop more complex improvisational characterizations emphasizing speech.
4. Advanced students memorize scenes from plays which provide them a wide range of character types requiring differing speech.

   Example: Students prepare scenes from *The Matchmaker* by Thornton Wilder. The play provides many male and female vocal characterizations, ranging from the young Barnaby to the aging Vandergelder for men and from the shy Minnie Fay to the flamboyant Dolly Levy for women. Students can exchange parts during the activity.

5. Where appropriate, students present bilingual performances of scenes from plays in translation.

Example: Spanish-speaking children perform scenes from Lope de Vega's *Fuente Ovejuna* in both Spanish and English.

Level III

1. The teacher repeats appropriate level I and II strategies.
2. The student pursues the following four basic speech objectives which are necessary to effective theatre speech:

Projection: the production of audible speech and the ability to use different levels of volume effectively

Articulation: the clear and unaffected pronunciation of speech, including the ability to manipulate dialects

Variety: the ability to speak with rich and diverse texture and to utilize the elements of emphasis and pitch

Emphasis: the deliberate placement of stress upon a word, a phrase, or an idea in speech
Pitch: the ability to use and extend the scale of height or depth of the voice

Timing: the deliberate placement in time of a line, a word, a phrase, or an idea in speech, utilizing the elements of tempo, build, and pause

Tempo: the rate of speed of speech
Build: the ability to move to a heightened moment or climax in speech
Pause: the deliberate use of timed silence for dramatic effect in stage speech

The teacher develops exercises to meet identifiable speech deficiencies. These exercises are perhaps most enjoyably presented in an improvisational context, or they may be directly related to a formal scene in progress. Meaningless and tiresome rote repetitions of rhymes and speech exercises are avoided. The following are examples of some speech improvement exercises approached from an improvisational basis.

Examples:

Gibberish conversation (variety, pitch, emphasis). Two players agree upon a topic of conversation and proceed to converse in gibberish, the language of nonsense sounds. The intent is actually to communicate with nonsense sounds, using the widest possible range of vocal sound. There are endless variations on gibberish exercises, from delivering political orations to playing scenes of conflict.[1]

Foreign language gibberish (dialect). Players improvise a scene in gibberish using the melody, intonations, and sound patterns of

Photo by Harlin Smith

Oral communication is a necessary part of every student's language experience and provides a creative means to growth in that area.

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[1] More detailed suggestions on gibberish exercises may be found in Viola Spolin, *Improvisation for the Theater: A Handbook of Teaching and Directing Techniques.* Evanston, Ill.: Northwestern University Press, 1963, pp. 120-27.

some specific foreign language; e.g., French. Students must not speak the actual foreign language but must stay with gibberish, borrowing only the melody of the language. (This exercise obviously requires some knowledge by the players of the sound of the actual language.)

Stage whisper (projection, variety). Students agree upon character, situation, and setting in which it would be necessary to whisper (e.g., sitting in church). They then play the scene, using only the technique known as the stage whisper (a throaty, aspirant, barely voiced sound). The students must be audible throughout the entire classroom or theatre.

Vowels and consonants (articulation). Students agree upon a topic of conversation. The teacher calls "vowels!" Students continue conversation, stressing all the vowel sounds; the speech is open, languid, and mellow sounding. The teacher calls "consonants!" Students continue conversation unbroken but proceed to stress all the consonant sounds; the speech is now sharp, metallic, and percussive. The teacher continues to switch back and forth.

Dubbing (timing, tempo, variety). Players form groups of four. Each actor has a partner who is his offstage "voice." The actors decide on character, situation, and setting; they proceed to play a scene, the actors onstage providing the movement and the actors offstage dubbing their voices. Both the onstage actor and his offstage counterpart must give and take from one another.

Extended sound (projection, variety). The actors determine character, situation, and setting in which they would have to use extended sound, which consists of heightened, elongated, drawn-out sounds (especially vowel sounds); for example, an actor on one cliff calling over a ravine to his partner on the opposite cliff. The actors play the scene with extended sound: "he-e-ello-o-o He-e-e-en-n-n-ry-e-e-e!"

3. Students read and act radio plays, or plays in which everything must be communicated solely through the voice. Such dependence upon speech alone forces the student actor to plumb the depths of his imagination as he strives to make his voice more flexible and creative. The audience is not permitted to see the actors. The plays may be tape-recorded so that the performers may hear and evaluate their own work.
4. Students study verse drama (speeches from Shakespeare, Greek drama, Molière, and modern verse playwrights) and learn how to understand and communicate verse drama effectively. Students discover how rhythm and meter, metaphoric language, and analogy work in a dramatic context to create aural dramatic effects. Tape recording of speeches and scenes provides the student with the opportunity to hear and evaluate his own work.
5. Where appropriate, students continue to present bilingual performances of plays.

Suggested resources: Oral communication

Resources include models of excellence in vocal production and performance such as the following:

- Materials for vocal performance
  - The full range of theatre literature
  - Poetry
  - Prose
  - Radio plays; e.g., by Norman Corwin or Orson Welles
- Recordings to stimulate vocal awareness and variety

	Level
Famous Gilbert and Sullivan Songs. Columbia. (Performed by Martin Green)	I II III
Introduction to Shakespeare. Golden Record. (Performed by Maurice Evans)	I II
John Brown's Body (Stephen Vincent Benét). Columbia. (Performed by Tyrone Power, Judith Anderson, and Raymond Massey)	III
Just So Stories (Rudyard Kipling). Caedmon. (Performed by Boris Karloff)	I II III
Peter and the Wolf. (Serge Prokofieff). Columbia. (Performed by Cyril Ritchard and Eugene Ormandy)	I

	Level
Poems and Tales (Edgar Allan Poe). Caedmon. (Performed by Basil Rathbone and Anthony Quayle)	II III
Readings from the Bible. Decca. (Performed by Charles Laughton)	II III
The Wife of Bath (Geoffrey Chaucer). Caedmon. (Performed by Peggy Ashcroft)	III
• Recordings of reader's theatre and voice plays	
Ages of Man (William Shakespeare), Volumes 1 and 2. Columbia. (Performed by John Gielgud)	III
Brecht on Brecht (Bertolt Brecht). Columbia. (Performed by the original Broadway cast)	III
Don Juan in Hell (G. B. Shaw). Columbia. (Performed by Charles Boyer, Cedric Hardwicke, Charles Laughton, and Agnes Moorehead)	III
In White America (Martin Duberman). Columbia.	II III
Spoon River (Edgar Lee Masters). Caedmon.	II III
Under Milk Wood (Dylan Thomas). Spoken Arts. (Performed by the BBC cast)	III
• Recordings of exemplary productions	
Barretts of Wimpole Street (Rudolf Besier). Caedmon. (Performed by Katharine Cornell and Anthony Quayle)	II III
Cyrano de Bergerac (Edmond Rostand). Capitol. (Performed by Jose Ferrer)	III
Death of a Salesman (Arthur Miller). Caedmon. (Performed by Lee J. Cobb and Mildred Dunnock)	III
Everyman. Caedmon. (Performed by Burgess Meredith)	III
The Glass Menagerie (Tennessee Williams). Caedmon. (Performed by Montgomery Clift, Julie Harris, Jessica Tandy, and David Wayne)	II III
Comparative performances of the same play; for example, *Hamlet,* as performed by Laurence Olivier (RCA Victor) and by Richard Burton (Columbia).	II III
Hedda Gabler (Henrik Ibsen). Continental. (Performed by Eva LeGalliene)	III

The student assumes an animal posture, movement, and sounds.

	Level
The Importance of Being Earnest (Oscar Wilde). Angel. (Performed by John Gielgud and Maurice Evans)	II III
Marat/Sade (Peter Weiss). Columbia. (Performed by Royal Shakespeare Company)	III
Medea (Euripides–Robinson Jeffers). Caedmon. (Performed by Judith Anderson and Anthony Quayle)	III
Oedipus Rex (Sophocles). Caedmon. (Performed by Douglas Campbell and the Stratford Players)	III
The School for Scandal (Richard Sheridan). Command. (Performed by John Gielgud)	III
Uncle Vanya (Anton Chekhov). Caedmon. (Performed by Michael Redgrave)	III
Waiting for Godot (Samuel Beckett). Columbia. (Performed by Bert Lahr)	III
Who's Afraid of Virginia Woolf (Edward Albee). Columbia. (Performed by Uta Hagen, Arthur Hill, and George Grizzard)	III
• Resource recordings for dialects	
Five British Dialects (Nancy M. White). Golden State Records.	III
Cockney: *My Fair Lady.* Columbia. *Cockney London* (Elsa Lanchester). Caedmon.	III
Cultivated British: *Dialogues* (Noel Coward and Margaret Leighton) Caedmon.	III
Irish: *Riders to the Sea* and *In the Shadow of the Glen* (John Millington Synge). Spoken Arts. (Performed by Radio Eireann Players of Dublin)	III
New York regional: *New York 19.* Folkways. (Sounds of midtown Manhattan)	III
Scottish: *Scots Border Ballads.* Thos. Tenney Records.	III
Southern speech: *The Art of Ruth Draper,* Volume 2. Spoken Arts. (Two monologues performed by Miss Draper)	III
Southwestern speech: *Mark Twain Tonight!* (Hal Holbrook). Columbia.	III
• Films	
The Days of Dylan Thomas, 21 minutes. Contemporary Films, 1965. (A film biography combining fine photography with the poet's readings)	III
• Books on oral communication	
Blunt, J. *The Composite Art of Acting.* New York: Macmillan Co., 1966, Chapters 10, 11, 12, 13, and 14.	II III
Herman, Lewis, and Marguerite Herman. *American Dialects.* New York: Theatre Arts Books, 1959.	III
Herman, Lewis, and Marguerite Herman. *Foreign Dialects.* New York: Theatre Arts Books, 1943.	III
Machlin, Evangeline. *Speech for the Stage.* New York: Theatre Arts Books, 1966.	III
McCaslin, Nellie. *Creative Dramatics in the Classroom.* New York: David McKay Co., 1968, Chapter 8 (choral reading).	I II
McGaw, Charles J. *Acting Is Believing* (Second edition). New York: Holt, Rinehart & Winston, 1966, Chapter 10.	II III
Ward, Winifred. *Playmaking with Children from Kindergarten Through Junior High School.* New York: Appleton-Century–Crofts, 1957, Chapter 6 (storytelling) and Chapter 13 (speech improvement and choral reading).	I II

Interdisciplinary implications of oral communication: Listening and speaking, communication skills too often ignored, are the very essence of oral communication. The development of confidence, ease, and versatility in verbal presentation and exchange is the central concern here. Some correlation between a student's verbal ability and his reading and writing abilities is evident. Therefore, oral communication is a necessary part of every student's language experience and provides a creative and pleasurable means to growth in that area.

chapter 8

Improvisation

Improvisation is the creative, cooperative, and spontaneous dramatic response to rapidly changing and unanticipated dramatic stimuli. Improvisation involves setting out to solve a stage problem with no preconception of how it will be done, permitting everything in the environment (animate or inanimate) to serve the experience. Spontaneity, the dynamic released when individuals are placed in an open environment and cooperatively united by a creative purpose, becomes the means to experiential learning. Common to all improvisation is the need to establish and build trust, cooperation, and support among the participants.

The basis of improvisation is the problem to be solved. It can be a complex problem with a beginning, conflict, resolution, and conclusion, such as creating an extemporaneous scene based on an incident from real life, a story, a poem, an object, an idea, or a costume. Or it can be a simpler problem, such as using the hands only to respond to different emotional cues. It can be entirely nonverbal, or it can utilize dialogue. Because preplanning removes the essential spontaneity of improvisation, preplanning by students and demonstration and example by the teacher are kept to an absolute minimum.

Improvisation is an end in itself. Additionally, the improvisational (spontaneous) approach can be utilized as a means to learning many other theatre activities.

Expectancies: Improvisation

Level I	Level II*	Level III*
1. To respond quickly and collaboratively to rapidly changing stimuli 2. To use appropriately the total environment (room, furniture, personal resources, other people, weather, and so forth) in the solving of an improvisational problem 3. To use the structural components of story improvisation: beginning, conflict, resolution, and ending 4. To develop increasingly sophisticated characterization, using voice, movement, and emotional involvement in interactions of increasing complexity		

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*Reinforcement and progression in the depth and range of all expectancies listed for Level I should occur at levels II and III.

Strategies: Improvisation

Level I

1. Students are given a box of properties (e.g., a ball, a knife, a bag of money) or costumes (e.g., a funny old hat with a very big feather, a worn-out shoe, a checkered handkerchief); they improvise a story suggested by these articles.
2. Students listen to stories from literature (e.g., Mother Goose stories) and improvise parts of the stories. As a variation, the students improvise a situation entirely from their imaginations about the characters in the stories.
3. An ambiguous visual stimulus is used to spur an improvisation.

   Example: A large black circle of cloth is placed on the floor (or a circle of rope or a pile of sticks). Groups of two to four students approach the stimulus, discuss it, and use it. They determine what it is (e.g., a well, a manhole, a spaceship, something to eat, or something to wear). The students respond to it and use it.

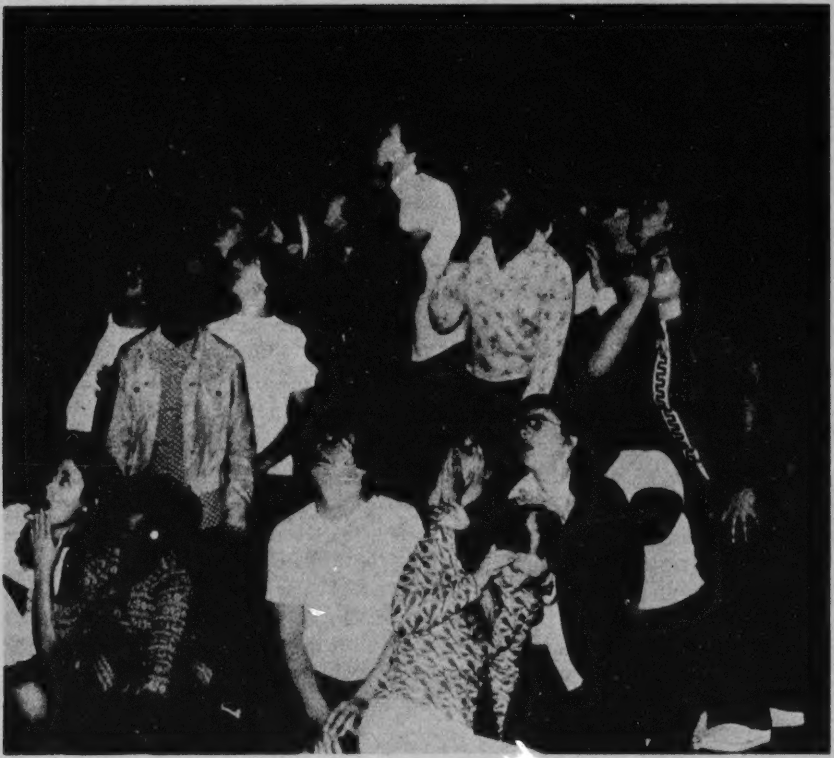
Level II

1. The teacher repeats Level I strategies in more challenging and difficult settings.
2. Students improvise scenes from short stories, poems, myths, and songs.
3. Students are shown a picture; they discuss what they see and then improvise a story based on their perceptions.

   Example: A seventh-grade teacher shows her students a print of Brueghel's *The Fall of Icarus.* The teacher helps the students to note the various elements of the picture (e.g., Icarus in the waves with his wings destroyed, the farmer with his back turned to Icarus, the fishermen looking away, the ships sailing away from Icarus). The students improvise a scene around the situation and characters. After the improvisation it would be worthwhile for the teacher to tell the class the myth of Daedalus and Icarus. The actual myth can then be dramatized. It can be loosely improvised or developed into a more formal dramatization (see Chapter 9, "Playmaking/Playwriting"). The same example is applicable with older students and can include literature as an additional stimulus. At least three poems describe Brueghel's painting: W. H. Auden's *Museé des Beaux Arts;* William Carlos Williams' *Picture from Brueghel: Landscape*

Photo by Richard Lee

Improvisation is the creative, cooperative, and spontaneous dramatic response to dramatic stimuli.



Students improvise a situation entirely from their imaginations.

with the Fall of Icarus; and Edward Field's *Icarus.*

4. The teacher announces a setting in which people might naturally meet (e.g., an airport, a supermarket, a bus stop, or a dance). Students go onstage as distinct characters of their choosing and interact with the other players in that environment. The teacher can assign a specific focus to the characterizations (e.g., to project a specific age, occupation, or emotional state).

Level III

1. The teacher repeats level I and II strategies in more challenging and difficult settings.
2. Students improvise scenes from literature.
3. Students are given a poetic image; e.g., "This is the way the world ends—not with a bang but a whimper."[1] They improvise the sense of the image.
4. Students discover how conflicts operate.

   Example: The teacher divides the students into pairs and instructs them to determine their character relationship, their setting, and a simple activity during which they may converse. Each partner individually decides on a conflict which he will have with his partner. He does not tell his partner what it is, but his objective in the scene is to communicate the conflict to his audience without talking about it. The problem is over when each player discovers the other's conflict.

5. Students and teacher utilize improvisation to explore new characterization and movement possibilities and to maintain spontaneity in the rehearsal of plays in the classroom and in the formal production.

   Examples: Students improvise scenes in the play which happen offstage and are merely inferred or alluded to in the text.

   Students exchange roles in improvisations and observe others improvising their parts to discover new qualities of characterization.

   Students improvise dialogue for long, complex, or otherwise difficult speeches in attempting to transfer the naturalness of speech in the improvisation to the scripted dialogue.

   The director asks students to improvise scenes in the play which have lost spontaneity through a long rehearsal period.

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[1] From T. S. Eliot, *The Hollow Men.* In *Collected Poems: 1909–1935.* London: Faber, 1936.

Suggested resources: Improvisation

Resources include materials which may be used in actual improvisation and materials which stimulate thought about the spontaneous, creative process itself. Some examples are listed:

- Materials for use in improvisation in the classroom
    - String, wood, foil–no limitations
    - Simple "at hand" objects and properties
    - Recorded, live, and improvised music
    - Paintings and photographs
    - Literature: short stories, poetry, mythology
    - Simple costume pieces: hats, shawls, squares of cloth, canes, eyeglasses
    - Simple public address system: two microphones, amplifier, speakers

Films to stimulate spontaneous, creative thought and response	*Level*
Adventures of Asterisk, 10 minutes. Contemporary Films, 1957. (Animated drawings depicting the creative expression of a boy growing to manhood)	I II
Begone Dull Care, 8 minutes. International Film Bureau, 1949. (Visual interpretation of Oscar Peterson jazz track)	I II III
Boiled Egg, 5 minutes. McGraw-Hill, 1968. (Amusing, symbolic, animated film)	III
Rhinosceros, 11 minutes. McGraw-Hill, n.d. (Animated visual translation of Ionesco's satire on mass conformity)	III
The Wall, 4 minutes. McGraw-Hill, 1966. (Animated film about slave and master, or the man who does the work and the opportunist who watches and takes the credit)	III
Why Man Creates, 25 minutes. Pyramid Film Productions, 1968. (A live and animated treatise on the creative process)	III
A Windy Day, 12 minutes. Grove Press Film Division, 1968. (Depiction of children's creative fantasy world)	I II III
Books on improvisation	
McCaslin, Nellie. *Creative Dramatics in the Classroom.* New York: David McKay Co., 1968, Chapter 4.	I II
Spolin, Viola. *Improvisation for the Theater: A Handbook of Teaching and Directing Techniques.* Evanston, Ill.: Northwestern University Press, 1963. (A handbook of vast importance to all theatre teachers and to all teachers seeking to use drama in the classroom; an excellent resource for all theatre activities and creative learning processes)	I II III

Interdisciplinary implications of improvisation: Improvisation is the process of living and dealing with change; that is, approaching the unknown with daring and meeting its problems and challenges dynamically and creatively. Therefore, improvisation is a necessary life skill.

chapter 9

Playmaking/playwriting

Playmaking is literally the making of a play. In levels I and II (approximately kindergarten through grade eight), playmaking refers to the culminating acting experience in which the original story improvisation, supported by sensory awareness, movement, pantomime, and oral communication, is carefully structured and planned, played, evaluated, and replayed, with no formal audience.

In levels II and III (approximately grades five through twelve), wherein the culminating acting experience is the performance of plays from theatre literature, playmaking becomes formal playwriting in which the student writes original plays and creates original theatrical events. His first original plays, developed from improvisation, will spring from his playmaking experience. Later he will write plays directly from his imagination.

Expectancies: Playmaking/playwriting

Level I

1. To listen carefully to a story being told dramatically and to recall specific situations, plot, setting, and characterization
2. To take part actively in the planning of a dramatization
3. To play a wide variety of roles with honesty and originality
4. To recognize and use simple formal components of a dramatization: beginning, complication and conflict, resolution and ending
5. To communicate to an audience by clear and intelligible gestures and expression and by adequate vocal projection and expression
6. To be aware of the physical playing area for performance and the relationship created between the player and the audience

Level II

1. To develop an original scene or play from improvisation
2. To discover the connotative effects of movement, gesture, and vocal expression and their powers to move an audience
3. To create original, theatrical events using various media (e.g., film, music)

Level III

1. To write original plays
2. To create more sophisticated theatrical events, using various media
3. To understand and manipulate the formal elements of plot, setting, characterization, exposition, complication, conflict, and resolution in playwriting

Strategies: Playmaking/playwriting

Levels I and II

1. Students participate in the development of story dramatizations. The steps in developing story dramatizations are logical and sequential.
   a. Preparing the stimulus
      (1) Criteria for choosing the story

The story is appropriate to the age, maturity, and experience of the students.

The story is dramatic in nature and has potential for movement, pantomime, and rhythmic response.

The story contains opportunities for the development of strong characterizations.

The story provides ample opportunity for group playing (several players interacting at a time).

The story provides the opportunity for development of dialogue.

The story possesses worth; it is worthy of time spent in the dramatization of it.

The story is enjoyable and interesting to the storyteller.

(2) Criteria for adjusting the story for dramatic purposes

The storyteller adjusts the story for dramatic sequence, arranges it for an appropriate number of scenes, and deletes story elements that unnecessarily confuse or complicate the dramatization (subplots, complications, nonessential characters). Such an adjustment of a story provides an exciting challenge to the teacher. Cuttings of many stories and plays are available for storytelling purposes. However, the teacher who plans the cutting of a story should have the complete knowledge of the full plot that is essential to intelligent abridging and will retain the opportunity to tailor the story to the needs of a specific student group.

Example: A fifth-grade class dramatizes Shakespeare's *A Midsummer Night's Dream.* (This example is used throughout the discussion of playmaking.)

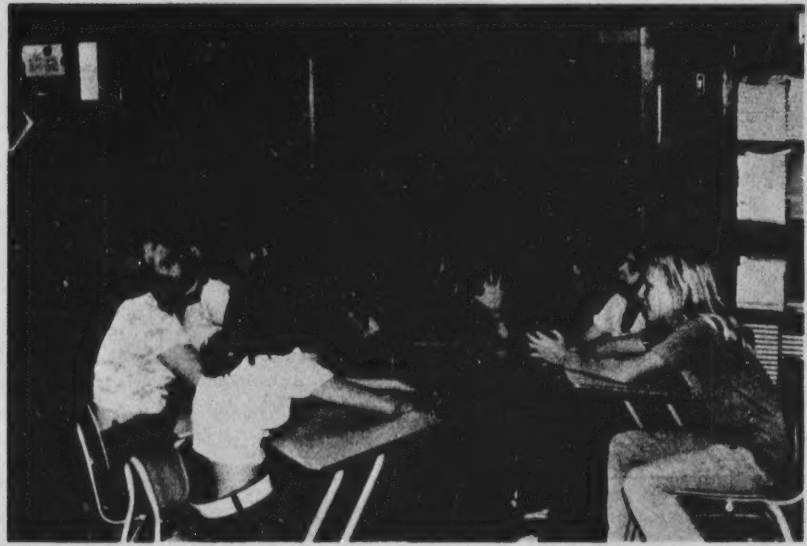
The teacher can simplify the story by using only Puck, Oberon, Titania, and Bottom and augmenting those major roles with some of the fairies that attend both Oberon and Titania. Such a simplification maintains part of the plot but removes a great deal of complication, making it easier for children to understand and giving them a more manageable task.

(3) Criteria for teacher planning, prior to telling the story

The teacher determines how to motivate response to the story and set a mood for its telling.

The teacher considers what, if any, background information about the

Photo by Richard Lee



The students' first original plays, developed from improvisation, will spring from their playmaking experience.

story can be helpful or interesting (its origin, author, and so forth).

The teacher determines the scene or scenes that will be best for dramatization.

The teacher determines segments or parts of the scene(s) that the students can play or "try on" before the entire dramatization is put together.

The teacher determines the problem in the scene or the story; i.e., the complication which will build to a climax and ultimately be resolved.

The teacher determines the climax of the scene.

The teacher analyzes the characters in the story and their important traits.

If there are few characters in the original story, the teacher can decide to add other roles to provide a more appropriate group experience.

The teacher determines key questions to stimulate creative planning of the dramatization.

The teacher determines evaluative criteria to focus observation during the playing. These criteria form the basis for constructive group evaluation.

The teacher considers possible extension of the initial playing for later sessions.

b. Presenting the stimulus

(1) Motivation: A related idea or activity is used to prepare the group, to bring child and material together.

Example: The teacher presents a simple costume piece, such as the donkey's head Bottom will wear. This unusual object will interest and involve the students.

(2) Presentation: The story is told with as much animation and suggestion as is necessary to stimulate the imagination of the listener. Storytelling is an art, and there is no one way to do it. The teacher chooses a style that is comfortable and natural. Whatever the teacher's individual style, the objective is the stimulation of the student's own imagination and originality. At the time of presentation, background information about the story can be given.

Example: The teacher explains to the students that the story is drawn from a play by Shakespeare, and perhaps that the quartet of players dealt with here is only a sampling of the rich assortment of courtiers, lovers, spirits, and rustics represented in the total play. Such information also provides a way to expand the dramatization to include other scenes or characters in subsequent sessions.

c. Group planning for the dramatization

The teacher asks the students questions to accomplish the planning steps.

(1) The sequence of events in the story is reviewed. Students may retell the story round robin style. The retelling should be a lively dramatic process in itself.

Example:

Teacher: All right. Let's quickly review the story. What was the first scene, Mary?

Mary: Queen Titania and King Oberon have a fight. She doesn't want to marry him or do what he says. She goes away with her attendants, and he decides to get even with her and make her sorry.

Teacher: Anyone want to add anything to that?

Tommy: Don't forget that Puck is an impish little guy, and he works for Oberon.

Teacher: Right! But we don't meet him until the next scene.

Tommy: Yes, but don't forget.

Teacher: We won't. Thank you, Tommy! How about telling us about the second scene, Calvin?

(2) The number of scenes to be dramatized is determined. All scenes are planned before any are played.

(3) The characters, both essential and optional, are determined. Consideration is given to their sex, age, occupation, health, disposition, relationship to others, and so forth.

(4) Activities which can help students develop ideas for characterization can be introduced.

Example:

Teacher: Tommy, you reminded us that Puck was an impish little fellow. Can you show us some ways in which Puck might move, walk, or run? That would help us decide how to play him.
(Tommy demonstrates.)
Teacher: Thank you, Tommy. Any other ideas of how Puck might move?
(Several volunteers show their conception of Puck's movement.)

Teacher: You've all given us a lot of ideas to work with.

(5) Opportunities for dialogue are explored.

(6) Necessary exposition (important information which must be conveyed by each character to further plot and reveal character) is determined and clarified.

(7) The specific manner in which each scene will begin and end is determined.

(8) Use of stage space is determined. The areas of the classroom or stage to be used for each scene are allocated, and the necessary real or imagined properties selected.

(9) Particularly difficult or complicated parts of a scene are tried out, and any problems resolved.

(10) The audience's focus of observation is established to heighten the experience and guide evaluation.

(11) Signals for beginning and ending each scene are established. These may be called by the teacher, or the teacher may ask a student to call them. When the scene is ready to begin, the teacher may call, for example, "ready," "places," and "curtain." At the scene's conclusion the teacher calls, "curtain."

d. Playing the scene

After planning discussion is complete and the story is clear to all the participants (a final review may be advisable), the following steps occur:

(1) The cast is chosen. Volunteers are used, with a balance maintained between more capable and less confident students.

Example:

Teacher: All right. Now I think we'll cast the entire story, and play it from beginning to end without stopping. I'll say, "cast onstage," "ready," "in character," and "curtain" for each scene, and we'll go on from one scene to the next. First, let's cast the leading parts for each scene, and see if everyone can play one large part in at least one scene. We'll have a different Puck for each scene, and a different Oberon, Bottom, and Titania. Then we'll cast the other parts. Volunteer only if you haven't already got a part. Then, for the attendants, people in the forest, and animals, you can play again. So you will each have one large part and one or more smaller parts.

(2) The signals are called for beginning and ending each scene. If a playing bogs down, the teacher may call "curtain" and evaluate the scene to that point. Or a scene can sometimes be helped by a word or two of teacher coaching from the side.

(3) The scene need not be played exactly as it has been told or planned. A creative scene can grow out of the original situation. The initial story can serve as a springboard for new and original plot sequences. However, such departure should be noted and acknowledged during the evaluation.

e. Evaluating the dramatization

An evaluation by teacher and students follows each playing.

(1) The teacher asks questions to develop discriminating, provocative, and thoughtful evaluation.

(2) The teacher guides and stimulates discussion, taking care not to dominate it.

(3) Positive comments are solicited first. Then, for the stated purpose of clarifying and enhancing the communication of the story, the teacher solicits sugges-

tions for improvement. The student's performance is never labeled as wrong. Sincere effort is always viewed positively. To depersonalize criticism and relate it to realization of the character's potential, it is helpful to state evaluative comments in terms of the character's name rather than the student's name.

(4) The criteria used for evaluation vary according to the age and experience of the students and the objectives of the teacher. For very young children, planning and evaluation are greatly simplified. Results are not always judged on the basis of what is seen. The value of the experience for the child may be internal, not demonstrable.

(5) Criteria for evaluation can be organized around the four theatre concepts. The following questions would not necessarily be asked of students in their stated form, but they represent the ideas to be sought in evaluation.

   (a) Intent: What was the main idea or theme? Did the students make clear what they were trying to communicate in character, setting, and conflict?

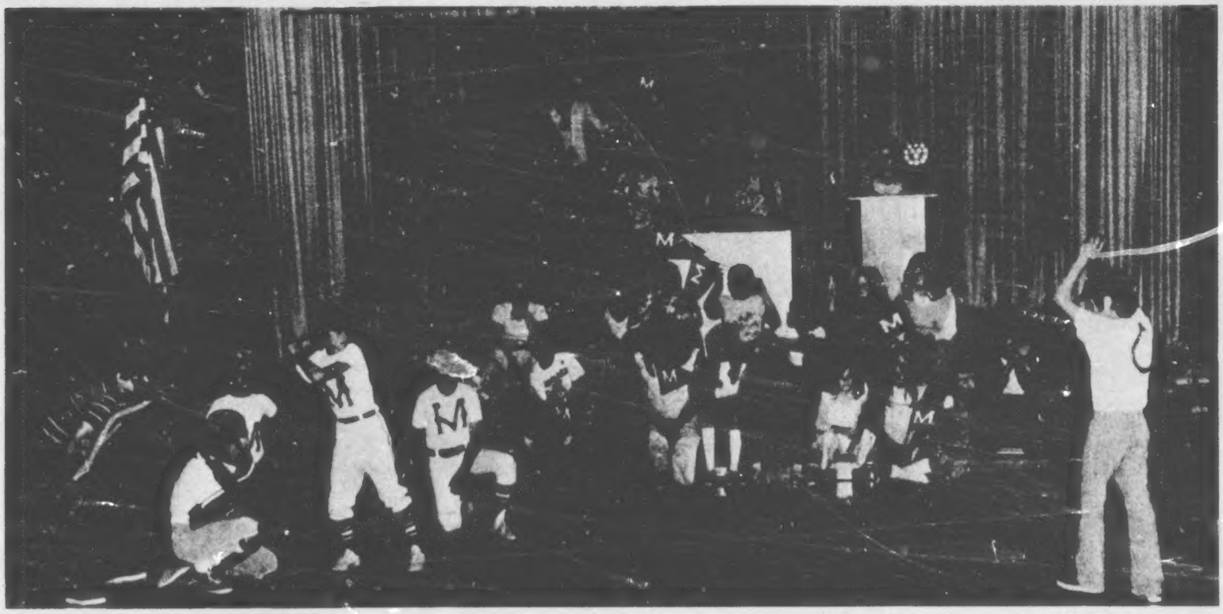
   (b) Structure: Was the action clear? Was dialogue vivid, descriptive, natural? Did the scene(s) have a strong and clear beginning and ending? Was the climax excitingly realized, and if so how was this accomplished? Was all the necessary exposition presented? Were the characters individual, genuine? Were dialogue and action appropriate to the characters? Were the characters working together, listening and responding?

   (c) Effectiveness and worth: Did you like the scene? How did it move, amuse, or touch you? Did the scene suggest any larger meanings?

(6) The evaluation is summarized, and its conclusions become the basis for a replaying of the scene. Each scene is planned, played, evaluated, and replayed as long as growth occurs.

2. Students participate in the development of dramatizations based on stimuli other than stories. For example, a painting, a property, or a costume piece may suggest a story which the class members can create from their imaginations under the guidance of the teacher.

For students at levels II and III, playmaking becomes playwriting in which they may create original theatrical events such as *Casey at the Bat*.



Levels II and III

1. The student writes plays individually or collaboratively.

   Examples: One approach to playwriting is through improvisation. Some contemporary playscripts are based upon improvisational sequences developed by the collaboration of actors and playwright. Whereas it is often difficult for the novice to write from his own experience or inexperience, writing from improvisation provides a sound experiential springboard for his writing. The improvisation is loosely planned, played, replayed as often as proves fruitful, and is tape-recorded. The student playwright develops his script from the taped improvisation. His process, then, becomes one of selection and invention. He chooses the most effective situations, ideas, and lines from the improvisation and develops his play from there. As the student writes and creates, conscious attention is directed to the discovery and knowledge of theatre concepts (intent, structure, effectiveness, and worth) and how they shape the formal elements of play structure and creative writing (theme, mood, genre, style, and so forth).

   Students who are ready to do so may write individually from their own imagination and experiences. Playwriting should not be a hypothetical, literary exercise, but should be intended for performance and production in the studio theatre atmosphere of the classroom.

2. The student creates original theatrical events.

   Example: Students should be encouraged to develop mixed media creations which integrate live theatre with the electronic media. Photography, films, projections, lighting, music, original musical composition, and electronic scoring all may be combined to make the living theatre more vital.

3. A logical culmination of the playwriting experience would be the performance of outstanding original plays or theatrical events as part of the formal production program. The original student work, after thoughtful trial, evaluation, and revision in workshop production, may be suitable for the formal production.

Suggested resources: Playmaking/playwriting

Resources are divided here into the two categories of playmaking and playwriting:

- Materials to develop creative playmaking
  - Costume pieces, photographs, paintings, music to stimulate creative dramatization
  - An open playing area with movable furniture

	Level
• Films on playmaking	
Creative Drama–The First Steps, 28 minutes. Northwestern University, 1962. (A fourth-grade class being introduced to creative drama)	I II
Creativity in Teaching. 29 minutes. KPIX-TV, San Francisco, 1963. (Playmaking in an elementary school setting)	I II
• Sample stories for dramatization in playmaking (arranged in order of increasing sophistication)	
Umbrella by Taro Yashima	I II
Are You My Mother? by P. O. Eastman	I II
Three Billy Goats Gruff (traditional)	I II
Evan's Corner by E. S. Hill	I II
A Midsummer Night's Dream by William Shakespeare	I II
Charlie and the Chocolate Factory by Raold Dahl	I II
Wind in the Willows by Kenneth Grahame	I II
Tom Sawyer by Mark Twain	I II
• Playmaking story source books	
Fitzgerald, Burdett S. *World Tales for Creative Dramatics and Storytelling.* Englewood Cliffs, N.J.: Prentice-Hall, 1962.	I II
Ward, Winifred. *Stories to Dramatize.* Anchorage, Ky.: Anchorage Press, 1952.	I II

	Level
• Books on playmaking	
Fitzgerald, Burdett S. *Let's Act the Story.* San Francisco: Fearon Publishers, 1957. (A basic guide to story dramatization)	I II
McCaslin, Nellie. *Creative Dramatics in the Classroom.* New York: David McKay Co., 1968, Chapters 6 and 7.	I II
Shaftel, Fannie. *Role-Playing for Social Values: Decision-Making in the Social Studies.* Englewood Cliffs, N.J.: Prentice-Hall 1967.	I II
Siks, Geraldine B. *Creative Dramatics: An Art for Children.* New York: Harper & Row Publishers, 1958, Chapter 6.	I II
Ward, Winifred. *Playmaking with Children from Kindergarten Through Junior High School.* New York: Appleton-Century-Crofts, 1957, Chapters 5 and 7.	I II
Way, Brian. *Development Through Drama.* New York: Humanities Press, 1967.	I II
• Materials to develop playwriting abilities	
Audio and video tape-recording equipment to aid in playwriting and creation of theatrical events and to aid in evaluation of works in progress	II III
Theatre literature as models of playwriting	II III
• Films on use of media and interdisciplinary arts approaches	
An Afro-American Thing, 25 minutes. Royce Vaughn and Associates, 1968. (Ethnic drama, poetry, music, dance, and other forms illustrating the heritage and culture of the black arts movement)	III
Four Ways to Drama, 33 minutes. University of California Extension Media Center, 1951. (One situation interpreted on stage, radio, television, and film)	III
This Is Marshall McLuhan: The Medium Is the Massage (Part 1, 24 minutes; Part 2, 29 minutes). McGraw-Hill Films, 1968. (Interviews with and cinematic interpretations of McLuhan's theories)	III
• Books on playwriting and mixed media theatrical events	
Byers, Ruth. *Creating Theater.* San Antonio, Tex.: Trinity University Press, 1968. (Excellent guide for creative playwriting)	II III
Happenings: An Illustrated Anthology. Edited by Michael Kirby. New York: E. P. Dutton & Co., 1965.	II III
Kaprow, Allan. *Assemblage, Environments, and Happenings.* New York: Harry N. Abrams, 1960.	II III
Kerr, Walter. *How Not to Write a Play.* Boston: Writer, 1955.	II III
MacGowan, Kenneth. *Primer of Playwriting.* New York: Random House, 1951.	II III
Playwrights on Playwriting: The Meaning and Making of Modern Drama. Edited by Toby Cole. New York: Hill & Wang, 1961.	II III
• Books on aesthetics and dramatic criticism	
The Context and Craft of Drama: Critical Essays on the Nature of Drama and Theatre. Edited by Robert W. Corrigan and James L. Rosenberg. San Francisco: Chandler Publishing Co., 1964.	III
Fergusson, Francis. *Idea of a Theater: A Study of Ten Plays, the Art of Drama in Changing Perspective.* Princeton, N.J.: Princeton University Press, 1968 (Reprint of 1949 edition)	III
Kernodle, George R. *Invitation to the Theatre.* New York: Harcourt Brace Jovanovich, 1967.	III

Interdisciplinary implications of playmaking/playwriting: Playmaking provides an invaluable means of bringing to life literature, mythology, history, legend, and heritage in a vital and lasting way. Role-playing, an extension of playmaking, offers a way to see through the eyes and perceptions of another person—a prerequisite to sound interpersonal relationships. It teaches tolerance, patience, and understanding.

Playwriting can appropriately be an integral part of any language arts program.

chapter 10

Formal acting

Acting in scenes or a complete play from scripted theatre literature is a cumulative and culminating experience, using the originating and performing activities of sensory awareness, rhythm and movement, pantomime, oral communication, improvisation, and playmaking; the producing activity of directing; and the responding activities of viewing and reviewing.

Formal acting differs from improvisation and playmaking in method, aims, and sophistication in the following ways:

- Improvisation depends on spontaneity; formal acting depends on careful preparation and rehearsal while spontaneity is preserved.
- Improvisation uses the student's creative playmaking; formal acting uses the words of another playwright.
- The student of improvisation can adapt the improvisation to fit his own personal style and characterization; the actor must relate his personal style and character to the demands of the predetermined character in the scripted play.
- Formal acting is necessarily envisioned for performance before an audience (the classroom or a larger audience); improvisation and level I and II playmaking do not need any audience other than the members of the participating group of students and teacher.

Because of the concentration upon a performance for an audience and the necessity to memorize dialogue, both of which tend to limit spontaneity and increase inhibiting tensions and fears in the inexperienced actor, formal acting is not suggested for any but secure students under the guidance of a specifically trained teacher-director. Students who have been provided theatre education from kindergarten will advance to this stage earlier than those with no previous dramatic training. Because the goals of the *Framework* depend upon the protection and development of the students' creativity and spontaneity, the appropriate place to begin theatre education is still in the foundation skills; formal acting comes later.

Expectancies: Formal acting

Level I*	**Level II**	**Level III***
	1. To develop proficiency in the basic acting skills: Concentrating–on actions, emotions, characters, objects, thoughts	

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*Expectancies are not listed for Level I for the reasons explained in the preceding paragraph. Expectancies for Level III would be reinforcement and progression of those listed for Level II.

Level I

Level II (cont.)

Listening
Observing
Recalling emotions and sensations
Relaxing
Imagining
Feeling
Visualizing (seeing through the mind's eye)
Externalizing–thoughts, emotions, ideas
Interpreting–ideas, intentions, dialogue

2. To read a variety of theatre literature and select material for performance; to acquire increasing knowledge and experience in performance of different kinds of theatre literature

3. To use basic elements of formal acting: characterization, conflict, motivation, and setting

4. To act in scenes from plays and in complete short plays

5. To acquire basic vocabulary related to formal acting

6. To perform roles in plays selected for the formal production program

Level III

Formal acting is not suggested for any but secure students under the guidance of a specifically trained teacher-director.

Strategies: Formal acting

Level I

No strategies are suggested for Level I.

Levels II and III

1. In order to develop proficiency in the basic acting skills, the student reads acting texts, observes teacher demonstrations, experiments in improvisation, and works with scripted material.
2. The student reads and studies acting theory and technique.

   Example: Students read and discuss Richard Boleslavsky's *Acting: The First Six Lessons.*[1] As the "lessons" are appropriate to the classroom activity, the book is reviewed and reconsidered.
3. The student selects and performs scenes from plays and complete one-act plays.

   Example: Selecting the specific scene for study provides the student with an excellent opportunity to make a meaningful choice about his own education. To provide a true learning experience, a scene must catch and hold the interest of the student. Since the student's knowledge of theatre literature may be limited, the teacher places a variety of materials before the student to inspire and illuminate his choice. In meeting the different needs and interests of individual children in the heterogeneous student population of California schools, the teacher fosters self-motivation by encouraging the student to find dramatic material that is meaningful and moving to him.

   The student is encouraged to research the background, style, and period of the play, historical context, information about the physical theatre and actor-audience relationship of the period, and so forth. However, the student is given the freedom to produce the scene or play in any context he determines, viewing the theatre concepts (intent, structure, effectiveness, and worth) from a directorial point of view.
4. The student explores basic components of the formal scene–characterization, conflict, motivation, setting–through a variety of improvisational exercises.

   Examples:

   Characterization: the creation and presentation of a complete person or the exaggeration or stress of certain aspects of a character

   a. The player chooses an age (not his own) to project. He is to show his age by using his whole body and voice in an improvisation.

   b. The player decides upon a specific physical or emotional state to project visibly in an improvisation (e.g., exhaustion, grief, or joy).

   Conflict: an opposition of forces within oneself or with another person or force, calling for an eventual crisis and resolution

   Motivation: the logical cause and effect relationship which creates action and reaction in theatre

   a. Two players improvise a scene. However, each time one of them speaks he must motivate some kind of physical contact with his partner.

   b. Two players begin an improvisation. Two or three other players are assigned to enter the scene whenever they wish. They must

Formal acting depends on careful preparation and rehearsal.

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[1] Richard Boleslavsky, *Acting: The First Six Lessons.* New York: Theatre Arts Books, 1956.

reveal their identity and relationship to the other players when they enter, and they must do or say something that will fundamentally alter the course of the scene.

Setting: The presentation of an imagined stage environment so that the nature of that environment is communicated to the audience

a. The players determine a specific environment. Their objective is to use, in valid ways, as many parts of the setting as possible: scenery, properties, and so forth.

b. The players are to project an intangible setting element (e.g., weather or time of day) in the progress of an improvisation.

All improvisational exercises may be directly applied to similar problems encountered in the formal scene.

5. The student reads a variety of plays as he expands his knowledge of theatre literature.
6. The teacher introduces the basic acting vocabulary as scene work evolves through demonstration and experimentation, and the student acquires a working knowledge and use of that vocabulary.
7. The student auditions for and performs roles in plays selected for the formal production program. Because the formal production is a model of theatrical excellence, the audition process will necessarily result in the selection of the most suitable students. Such selection must be conducted in a constructive, open, equitable, sensitive, and humane manner.
8. The teacher invites professional (or experienced) actors into the classroom to share insights and experiences with students.

Suggested resources: Formal acting

Resources include scripted materials to be acted and information about the process of formal acting such as the following:

- Classroom equipment
    - Movable platforms, levels, and stair units
    - Clip-on lighting instruments with dimmers
    - Rehearsal furniture
    - Simple costume stock
    - Basic stage properties
    - A classroom library of plays and scenes

• Sources of scripted materials (anthologies of scenes from the full range of theatre literature)	*Level*
Fifty Great Scenes for Student Actors. Edited by Lewy Olfson. New York: Bantam Books, 1970.	II III
Great Scenes from the World Theater. Edited by James L. Steffensen, Jr. New York: Avon, 1965.	II III
Guide to Play Selection. Edited by Joseph Mersand. New York: Appleton-Century-Crofts, 1959.	II III
Thirty Scenes for Acting Practice. Edited by Samuel Elkind. Glenview, Ill.: Scott Foresman & Company, 1972.	II III
Thirty-two Scenes for Acting Practice. Edited by Samuel Elkind. Glenview, Ill.: Scott Foresman & Company, 1971.	II III
Twenty-eight Scenes for Acting Practice. Edited by Samuel Elkind. Glenview, Ill.: Scott Foresman & Company, 1971.	II III

• Films on acting, period styles, history, and movement	
Age of Elizabeth series, Parts I-IV. Encyclopaedia Britannica Films. (Series focusing on *Hamlet*)	III
Age of Sophocles series, Parts I-IV. Encyclopaedia Britannica Films. (Series focusing on *Oedipus Rex*)	III
Plays and Players series, eight parts. Indiana University.	III

• Exemplary models of acting in films of plays and original films	*Level*
Adult plays:	
Death of a Salesman, Arthur Miller	II III
Hamlet, William Shakespeare	II III
Henry V, William Shakespeare	II III
Long Day's Journey into Night, Eugene O'Neill	II III
Marat/Sade, Peter Weiss	II III
Oedipus Rex, Sophocles	II III
A Raisin in the Sun, Lorraine Hansberry	II III
Richard III, William Shakespeare	II III
Romeo and Juliet, William Shakespeare	II III
A Streetcar Named Desire, Tennessee Williams	II III
The Taming of the Shrew, William Shakespeare	II III
Children's plays:	
Peter Pan, James Barrie	I II
The Wizard of Oz, Frank Baum	I II
• Films of specialized acting styles	
Bunraku, 28 minutes. Japanese Consulate, San Francisco, 1967.	III
Kabuki, 30 minutes. Japanese Consulate, San Francisco, 1968.	III
Noh Drama, 30 minutes. Japanese Consulate, San Francisco, 1967.	III
A Night at the Peking Opera, 18 minutes. Radim Films, 1958.	III
• Books on acting and the actor	
Blunt, J. *The Composite Art of Acting.* New York: Macmillan Co., 1966.	III
Boleslavsky, Richard. *Acting: The First Six Lessons.* New York: Theatre Arts Books, 1956, Chapters 3, 4, and 6.	III
Funke, Lewis, and John E. Booth. *Actors Talk About Acting: Fourteen Interviews with Stars of the Theatre.* New York: Avon Books, 1967.	III
Grotowski, Jerzy. *Toward a Poor Theatre.* New York: Simon & Schuster, 1970.	III
McGaw, Charles J. *Acting Is Believing* (Second edition). New York: Holt, Rinehart & Winston, 1966.	II III
Stanislavski, Constantin. *An Actor Prepares.* Translated by Elizabeth Reynolds Hapgood. New York: Theatre Arts Books, 1936.	III

- Professional and semiprofessional theatre

  In areas in which professional and semiprofessional theatre is available, actors with valuable training, insight, and experience may be called upon to share their expertise.

> *Interdisciplinary implications of formal acting:* Drama/theatre students can enliven literary and cultural experiences in English and history classes. For example, a group of drama students might perform scenes from *The Crucible* (Arthur Miller), *The Adding Machine* (Elmer Rice), *Our Town* (Thornton Wilder), and *The American Dream* (Edward Albee) for American literature or U. S. history classes. The formal production can become a central experience for English or history classes.

chapter 11

Designing

Designing is the creation of the appropriate environmental and scenic milieu for the play. It encompasses planning for the needs of the director, playwright, actors, and playgoers; placement of scenic and property elements; the artistic design and integration of those elements; and conception of lighting, costume, and makeup needs of a given play.

Designing is concerned with the relationship of player to playgoer, including the design of the playing area or stage and the audience area as the totality of theatre architecture is considered.

Expectancies: Designing

Level I

1. To be aware that the stage area is a flexible space which may be changed to suit the needs of a dramatization
2. To arrange objects and properties on the stage to support the intent of a dramatization
3. To be aware of the effect of costume upon characterization
4. To be aware of the needs of the audience: the need for the audience to see and focus upon important actions and objects and to be in contact with the stage action
5. To design and create simple scenic and costume effects

Level II

1. To analyze a play or dramatization and be able to determine appropriate setting, lighting, and costume requirements
2. To understand and manipulate level, space, and light in stagging classroom dramatizations
3. To design and create simple costumes

Level III

1. To design stage settings, costumes and makeup for plays developed in the classroom
2. To design theatre structures
3. To experiment with various actor-audience spatial relationships
4. To design makeup
5. To design stage settings, properties, lighting, costumes, and makeup for the formal production program

Strategies: Designing

Level I

1. The student makes decisions about scenic and property elements as they emerge as problems in playmaking.
2. A collection of costume pieces, such as hats, cloaks, masks, aprons, lengths of fabric, and feathers, is readily available in the classroom to encourage students to experiment with costume and for use as stimuli in developing characterization.
3. In evaluating dramatizations, the teacher ensures that some commentary is made on how the arrangement of furniture, scenery, and the like affected the way in which an audience perceived the performance. Could the audience see the action? Did the audience feel close to the action?
4. Students make simple setting, property, and costume elements out of materials at hand (e.g., colored paper, cardboard, cloth, poster paint, and crayons).

Level II

1. The teacher repeats appropriate Level I strategies.
2. A simple set of blocks or boxes (ranging in size, perhaps, from one foot square to four feet square, constructed out of sturdy wood or cardboard) is used to create levels, stairs, and stage separations in student dramatizations.
3. The student designs stage settings and properties. Work in design requires that the teacher have a basis in art techniques and training so that he can provide his students with at least some background in composition, color theory, perspective, and so forth. Preparatory to this, the teacher stimulates the student's imagination and overcomes possible self-consciousness about his ability to "draw" or execute suitable art work. Simple improvisational exercises can be helpful here, such as the following:

   Examples: One student begins a structure, using, for example, string and a chair. The next child adds an element to it, changing its form, and so on, creating a round robin design.

   The teacher presents a verbal stimulus for a fast sketch. The student has a very short time, perhaps 30 seconds, to try to capture the essence of the verbal fragment. The verbal stimulus can be a nonsense word (e.g., "P-f-f-f-t-t-t!"), a line from a play (e.g., "If music be the food of love, play on"), or something else. The intention is to present a strong, verbal impulse that will stimulate the student's imagination. The student need not design a literal setting; rather, the attempt is to create the dramatic feeling or sense of the stimulus. This is essentially an improvisational problem. Such exercises depend on the student's spontaneity and require him to work quickly. Because the final result is not expected to be a finished work of art, these exercises are low-risk ventures which may help to relax the student, to bolster his courage, and to free him to realize that he can, in fact, create artistically.
4. Students have available in the classroom a supply of simple costumes.

Level III

1. The student repeats appropriate Level II strategies.
2. The student designs theatres and, through experimentation, studies the fundamental relationship between actor and audience.

   Example: Students invent new theatres. The original plays students create can call for new theatres, more flexible and dynamic. These student works cannot be trapped behind a proscenium wall. Even a small classroom can be a proscenium theatre, a theatre-in-the-round, a thrust stage, or some new kind of theatre architecture not yet imagined. Also, some students may be interested in constructing models of past theatre structures. This activity is encouraged as a means of studying the history of the theatre.
3. The student learns through classroom demonstration and practice the theory and practice of stage makeup and its function in aiding the actor to create convincing, realistic characters and to create imaginative, fanciful, nonrealistic characterizations. Demonstration and practice include the use of base makeup, shadowing and highlighting, powdering, crepe hair, and hair coloring.

   Examples: Students plan and create makeup for the characters they play. The students playing Anne and Peter in *The Diary of Anne Frank* attempt to create realistic, natural-looking makeup that draws no attention to itself and primarily compensates for the effects of

Designing is the creation of the appropriate environmental and scenic milieu for the play.

strong stage lighting and stage distance. However, if they perform scenes from later portions of the play, they attempt to show the effects of prolonged hunger and their sunless existence by use of shadowing and highlighting techniques.

Students attempt to create highly exaggerated, exotic, or otherwise nonrealistic makeups, making use of a wide range of colors and effects, such as metallic makeups, putty or plastics to restructure the face, and glitter. Vehicles for this activity are the roles of Puck or Titania in *A Midsummer Night's Dream* (Shakespeare) or the role of Caliban in *The Tempest* (Shakespeare); *The Insect Comedy* (Josef Capek); or many of the Absurdist plays such as *Endgame* (Samuel Beckett) or *Improvisation* (Eugene Ionesco).

4. The student utilizes a simplified classroom lighting system to learn the fundamental purposes of stage lighting: visibility, naturalness, composition, and mood.

   The classroom is arranged to make flexible staging possible and allows at least three options: proscenium staging, arena staging, and thrust staging. All seats are movable. Additionally, simple light battens are affixed to the walls or ceilings to facilitate lighting of the various areas. Inexpensive household dimmers and clamp-on lamp sockets with spotlights (such as PAR or R-40 type) make it possible to light a scene with simplicity, yet with considerable effectiveness. Gelatin frame holders which clip onto these spotlight lamps are available. A dark, nonreflective wall surface provides best lighting control, and all windows must have effective blackout shades or draperies.

   The student determines how he will stage his scene and plans his lighting accordingly. Lighting then becomes an integral part of the dramatic process.

5. The student designs stage settings, properties, lighting, costumes, and makeup for the plays selected for the formal production program. These designs can be the result of both individual and collaborative work, usually in specialized stagecraft and costuming classes. Because the formal production program provides a model of theatrical excellence for the school student body, designs selected for production represent the highest quality work available and are the result of careful and thorough historical research, analysis of dramatic requirements, and detailed development of ground plans, elevations, color renderings or models, and construction drawings.
6. The teacher invites professional (or experienced) designers into the classroom to share insights and experiences with students.

Suggested resources: Designing

Resources for design include materials used in designing and sources of information about design. Some examples are as follows:

	Level
• Environment for design	
A large flexible room which can be darkened, with movable furniture, a large sink, simple stage lighting equipment, movable levels, platforms, or scenic modules	I II III
Portable makeup mirrors	III
Makeup supplies	III
A picture file of interesting faces and makeups	III
Watercolors, charcoal, and the like	I II III
Materials of varying textures, string and nails, mobiles, "found" objects, bits of mirror, machinery, and the like	I II III
Models of historic theatres	I II III
Recorded music	I II III
• Film on makeup design	
The Many Faces of Dustin Hoffman. Cinema Center Films.	III
• Filmstrips on historic theatres and historic costume	
Ancient Greek Theatre of Epidauros, color, 56 frames. Olesen Films, 1957.	II III
Development of the Physical Theatre, black and white, 55 frames. Comma filmstrip, 1955.	II III
Hellenistic Theatre of Priene, color, 43 frames. Olesen Films, 1957.	II III
Men's Clothing of the Western World, color, 35 frames. Olesen Films, 1956.	II III
Roman Theatre of Orange, color, 51 frames. Olesen Films, 1957.	II III
Women's Clothing of the Western World, color, 28 frames. Olesen Films, 1956.	II III
• Books on design and history of design	
Brook, Peter. *Empty Space.* New York: Avon Books, 1969.	III
Contini, Mila. *Fashion from Ancient Egypt to the Present Day.* Indianapolis: Odyssey Press, 1965.	III
Davenport, Millia. *The Book of Costume.* New York: Crown Publishers, 1964.	III
Gillette, Arnold S. *Introduction to Scenic Design.* New York: Harper & Row, Publishers, 1967.	III
The Horizon Book of Ancient Greece. New York: Doubleday & Co., n.d.	III
The Horizon Book of Ancient Rome. New York: Doubleday & Co., n.d.	III
The Horizon Book of the Elizabethan World. Boston; Houghton Mifflin Co., n.d.	III
The Horizon Book of the Middle Ages. Boston: Houghton Mifflin Co., n.d.	III
The Horizon Book of the Renaissance. New York: Doubleday & Co., n.d.	III
McCandless, Stanley R. *A Method of Lighting the Stage* (Fourth edition). New York: Theatre Arts Books, 1958.	III
Parker, W. Oren, and Harvey K. Smith. *Scene Design and Stage Lighting* (Second edition). New York: Holt, Rinehart & Winston, 1968.	III
• Professional and semiprofessional theatre	
In areas in which professional and semiprofessional theatre is available, designers possessing valuable training, insight, and experience may be called upon to share their expertise.	

Interdisciplinary implications of designing. Designing may be directly related to the art curriculum; that is, painting, drawing, collage, and sculpture. Aspects of lighting theory relate to physics and science curricula.

Part three

Producing

Expectancies, strategies, and resources

The audience is the reason for putting on a play—it surrounds you and you become a part of it.

—Marin County high school student

chapter 12

Directing

Directing is the process of conceiving of a dramatic work as an integrated whole, articulating that conception to the actors, designers, and technicians as they develop the production and assuming ultimate responsibility to see that the conception is communicated to a theatre audience.

The director works closely with the actors, interpreting the script and its subtext, developing staging and movement patterns, guiding the development of characterization, and overseeing the pace and timing of the whole production. He provides the actors with continual feedback on their individual and collective progress.

In levels I and II, the playmaking process permits the natural development of directorial skills. Formal theory and practice of directing occur in Level III.

Expectancies: Directing

Level I

1. To observe and discriminate among different movement and vocal patterns and styles
2. To learn how a play is structured, how the parts relate, how a dramatization is created
3. To become aware that conscious "directorial" decisions are made (the students are making them) that affect and change the outcome of a dramatization

Level II

1. To assume increasing responsibility for decision making in creating dramatizations and rehearsing scenes
2. To make conscious decisions about staging and style and discriminations about the appropriateness of individual elements in a dramatization to the total effort
3. To interpret a script

Level III

1. To assume the formal role of "director" in guiding the creative efforts of fellow students
2. To apply formal theory of directing in scene rehearsal
3. To discover and interpret the unwritten "subtext" of the play
4. To make conscious observations about the directorial principles utilized in live performance and film
5. To participate with and assist the teacher-director in the direction of the formal theatre production

Strategies: Directing

Level I

1. Through the telling of the story and the children's retelling of it, students discover the way a play is put together (structure), a prerequisite awareness for the director.

   Example: A second-grade class reviews the story *Are You My Mother?* in preparation for a dramatization. In this example, the teacher focuses attention on motivation and climax.

   Teacher: Does the little bird have a problem?
   Students: Yes! Yes.
   Julie: He can't find his mother!
   Teacher: Yes. And what is the story about?
   Mary Jane: How he looks and looks.
   Tom: And asks everyone he sees if they are his mother.
   Teacher: Yes. And what is the most exciting thing that happens in the story?
   (Students continue discussion until climax of the story is evident.)

2. The teacher is the directorial model who guides the playmaking. The student learns the structure of the dramatization (planning, playing, evaluating, and replaying) which is basic to the rehearsal process in directing. He learns that he makes important decisions about the dramatization, and by playing the same scene in different ways he discovers how changed intent, reflected in a changed structure, produces a different effect.

Level II

1. The teacher repeats appropriate Level I strategies.
2. The teacher structures the story dramatization so that the student consciously makes an increasing number of directorial decisions and so that group evaluation focuses deliberately upon those considerations.
3. The teacher guides and structures beginning formal acting assignments so that the student makes simple directorial decisions.

   Examples: (a) The student analyzes the form, structure, and characterizations in the scene; (b) he develops characterization in detail for the role he is playing; (c) he plans with fellow students a sequential rehearsal schedule; or (d) he creates with fellow students a floor plan that will enhance movement possibilities.

4. Students choose a scene from theatre literature and imagine how it can be played. The objective is not merely to seek out hidden meanings and messages which reading the text as "literature" can accomplish, but rather to discover how to present dramatically (usually aurally) the meanings seen.

   Example: Students develop a production concept for a scene from Murray Schisgal's one-act play entitled *Windows*. To do so, they consider their five potential cast members and how they will adapt themselves to create convincing characterizations; what the personality and motivation of each character are; how they feel about and act toward each other; what the thrust, pace, and point of the scene are; how the mood, tone, and focus of attention can be directed with lighting, movement, and so forth. In short, they consider what is not actually said in addition to the text itself.

5. Short stories can be visualized and analyzed from the directorial point of view in class discussion. The students discuss a story in terms of how they would plan the casting, lighting, stage properties, mood, crisis, and climax of a story.

Level III

1. Through student exploration and experimentation, augmented by teacher demonstration and explanation, basic principles of theatre direction are discovered and formalized. Directorial theory provides for the practical exploration of the theatre concepts. The director's intent contains the elements of the conception of the total scene or play, script interpretation, subtextual connotations, and style. His structure entails manipulation of the formal elements of composition, balance, focus, motivation, tempo, mood, characterization, voice, and technical coordination. In his continual evaluation of the work in progress and in performance, the director makes conscious comparisons between the effect he is seeking (whether to entertain, inform, or amuse the audience) and the effect achieved (effectiveness). He strives to realize the full potential of the play in terms of its unique reflection of some real and meaningful aspect of the human condition (worth).

   Example: In evaluating students' compositions, the teacher asks the students to determine why particular compositions are effective and in that way work backward to the formal theory. For example, students can intuitively use the principle of the triangle in staging. Through observation and evaluation students will note the strength of the apex position of the triangle, thus discovering a directorial theory.

Building upon this tangible experience, the teacher presents a demonstration of the function of the triangular pattern in staging and blocking. He brings students onstage and demonstrates different kinds of triangles (equilateral, unbalanced triangles, apex inverted, and triangles in level as well as depth). He shows that groupings of people can also form triangles and that a stage composition may consist of combinations of triangles. He then has the students create compositions, using the principles of the triangle with small and large groups of students. Students are asked to bring pictures of groupings of people or objects which they find in magazines or newspapers. These patterns are re-created in the classroom.

The same process is used to demonstrate other principles; e.g., focus. The teacher demonstrates direct focus and indirect focus, and the students create patterns that use the principles.

Directing is an activity in which students teach and guide each other.

2. The student applies the directorial principles to the rehearsal of a scene. The basis for this application has already been set in the improvisational foundations of the actor. The student has already become aware of both the physical and psychological concerns of the director. He has been directing, in fact, without being aware that he was directing. The process is now formalized and clarified. The student is now able to make more conscious and deliberate choices in his directorial efforts with his fellow students.
3. The student learns how movement, gesture, tone, mood, and vocal interpretation may totally alter a characterization. He is discovering the fundamental necessity of style, which is a thoughtful illuminated intent focused by consistency of structure.

   Example: A twelfth-grade student directs six fellow students in a scene from *Volpone* by Ben Jonson. The student is directing the scene in the first act in which Corvino, Corbaccio, Voltore, and Lady Politic Would-Be come to visit the "ailing" Volpone (attended by his gadfly Mosca) in hopes of becoming his sole heir.

   The director decides to emphasize the animal characters that Jonson suggests (intent). Therefore, he works with the actors to develop human movement patterns that suggest the animal counterparts of the characters (e.g., Volpone–fox; Mosca–fly; Lady Politic–parrot). He also develops vocal characterizations which attempt to suggest the animal sounds. Improvising with simple costume bits, he tries to suggest the flapping wings of the vulture with capes. He helps the actors develop makeup which is animallike and birdlike (structure). In the action of the scene, the animals stalk each other, flutter around each other, are jealous of each other, and exhibit other attributes of their animal counterparts.
4. Evaluation of scenes now focuses directly on the deliberate directorial efforts: intent and structure (composition, mood, tempo, and the like) and how effectiveness was achieved.
5. The student especially interested in directing participates with and assists the teacher-director in directing and producing the formal theatre production. Depending upon the experience and

confidence of the student, he may take responsibility for primary direction of a particular scene or act of the play in addition to more routine tasks. The unusually gifted student may assume the role of director for a formal theatre production, with the teacher acting as an ever-present guide, resource, and support.

6. The teacher invites professional (or experienced) directors into the classroom to share insights and experiences with students.

Suggested resources: Directing

Resources include materials describing principles of directorial theory, interpretation, and practice, as follows:

- Classroom environment to stimulate varied staging approaches

  An open flexible space for varied playing area and audience placement
  Platforms, stair units, and scenic modules
  Classroom stage lighting

- Films with a strong directorial impact — *Level*
- Films showing comparative directorial approaches — II III

  Versions of *Hamlet, Romeo and Juliet, Mutiny on the Bounty, Beau Geste, Wuthering Heights, Pygmalion–My Fair Lady, Oliver Twist–Oliver, Anna and the King of Siam–The King and I*

- Books on directing and directors

  Dean, Alexander, and L. Carra. *Fundamentals of Play Directing* (Revised edition). New York: Holt, Rinehart & Winston, 1965. — III
  Dietrich, John E. *Play Direction.* Englewood Cliffs, N.J.: Prentice-Hall, 1953. — III
  Directors on Directing. Edited by Toby Cole and Helen K. Chinoy. Indianapolis: Bobbs-Merrill Co., 1963. — III
  McCaslin, Nellie. *Creative Dramatics in the Classroom.* New York: David McKay Co., 1968, Chapters 5 and 9. — I II
  Motter, Charlotte K. *Theatre in High School: Planning, Teaching, Directing.* Englewood Cliffs, N. J.: Prentice-Hall, 1970. — II
  Stanislavski, Constantin. *An Actor Prepares.* Translated by Elizabeth Reynolds Hapgood. New York: Theatre Arts Books, 1936. — III
  Stanislavski, Constantin. *Building a Character.* Translated by Elizabeth Reynolds Hapgood. New York: Theatre Arts Books, 1949. — III
  Stanislavski, Constantin. *Creating a Role.* Translated by Elizabeth R. Hapgood; edited by Hermine I. Popper. New York: Theatre Arts Books, 1961. — III
  Ward, Winifred. *Playmaking with Children from Kindergarten Through Junior High School.* New York: Appleton-Century-Crofts, 1957, Chapter 9. — I II

- Professional and semiprofessional theatre

  In areas in which professional and semiprofessional theatre is available, directors possessing valuable training, insight, and experience may be called upon to share their expertise.

Interdisciplinary implications of directing: Directing, as described in the *Framework,* is an activity in which students teach and guide each other. Such peer interdependence creates a valuable model for other curricula.

chapter 13

Managing

Managing is concerned with the following three separate aspects of a production:

- *Stage managing:* responsibility for the total backstage organization and operation of a rehearsal or performance–lighting, scenery, properties, wardrobe, cuing actors, personnel safety, and the like
- *House managing:* responsibility for all the details which provide for the comfort, safety, and enjoyment of the audience–seating, programs, ushers, lobby arrangements, and fire precautions (With new actor-audience relationships developing in contemporary theatre, the responsibilities of the house manager may become a highly creative part of the total conception of the production.)
- *Publicity and business managing:* responsibility for overall public relations and financial operations of a production–press releases, advertising through various media, production budget, handling of expenditures and receipts, and ticket pricing

The classroom theatre curriculum only indirectly touches the process of managing. Primarily concerned with formal theatre production and commercial theatre operations, managing per se is not studied in the classroom curriculum. However, certain managerial concerns will emerge from participation in other theatre activities, and so certain expectancies can be described.

Expectancies: Managing

Level I

1. To become aware that theatre is a cooperative collaboration of actors and various technicians, unified by a common purpose
2. To become aware of the need to make the audience comfortable, to be able to see and hear the action onstage, and to be undistracted by noise, light, or activity apart from the stage

Level II

1. To learn that high standards of artistry and efficiency in backstage and offstage operations are critical to the effectiveness of the total production
2. To learn basic safety concerns about the theatre: fire safety, scenery storage and maintenance, backstage lighting, general backstage order, safe audience exits, and so forth

Level III

1. In classroom presentation, to engage in simple publicity techniques such as posters, announcements, and pictures in the school paper, and to handle a small budget
2. To be responsible for the stage management, house management, and publicity management for the formal production program
3. To become aware that managerial aspects of theatre offer career opportunities to students

Strategies: Managing

Levels I, II, and III

1. No specific strategies are suggested except as they emerge out of other theatre activities.
2. The student can gain practical experience in managing aspects of the formal production. Class members assume responsibility for stage managing, house managing, and management of publicity and public relations work.
3. Students can visit college, university, resident (professional and semiprofessional), and touring theatres to observe the managerial processes in operation. Such exposure will alert interested students to career opportunities available in these areas.

Suggested resources: Managing

The formal production is the primary resource for developing managing abilities. Some additional resources are as follows:

Level

- Films on managing
    - *Stage Manager,* 30 minutes. California State University, San Francisco, 1962. III
- Books relating to managing
    - Capbern, A. Martial. *The Drama Publicist.* Brooklyn: Pageant–Poseidon, n.d. III
    - Davis, Jed H., and Others. *Children's Theatre.* New York: Harper & Row, Publishers, 1960, Chapter 9. I II
    - Motter, Charlotte K. *Theatre in High School: Planning, Teaching, Directing.* Englewood Cliffs, N.J.: Prentice-Hall, 1970. III
- Professional and college theatre
    - In areas where professional or college theatre is accessible, models for management skills and practices may be observed.

Interdisciplinary implications of managing: House and business management relate to business education and economics.

chapter 14

Executing technical elements

The execution of technical elements can be described within the following areas:

- Building and painting stage scenery and properties
- Mounting and focusing stage lighting and visual effects (film, slides, media)
- Making stage costumes
- Applying stage makeup
- Creating and producing stage sound
- Working stage crews during production (lighting crew, stage crew, property crew, costume crew, makeup crew, and sound crew)

In many high schools specialized courses in stagecraft and costuming are offered for those students wishing such experiences. Part of the classroom program for all students, however, is to provide knowledge of the function and effect of technical elements of theatre: stage scenery, lighting, properties, costume, makeup, and sound. The general student will not build full-scale settings or construct elaborate wardrobes. Rather, a variety of fruitful activities can be built around the classroom scene or play in production to increase a student's awareness of technical theatre. The objective is to illuminate the potential of technical theatre and its function in supporting the intent of playwright, director, actor, and designers. No sharp division should be drawn between students engaged in designing and those executing design. That is, students executing technical elements should also have experience in design, and vice versa, to avoid rote and purely mechanical or purely theoretical activity.

Except in their simple forms, these technical activities are not undertaken as part of the classroom curriculum. However, all are important parts of the formal production.

Expectancies: Executing technical elements

Level I

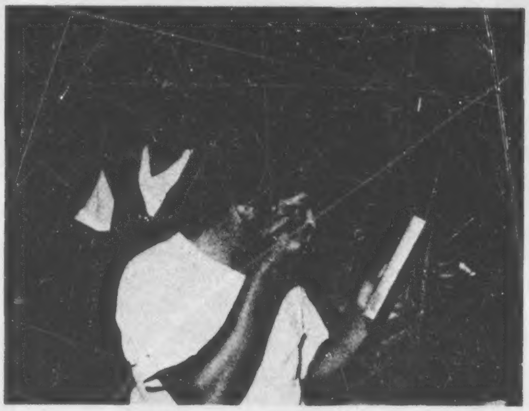
1. To learn that scenery, properties, and costume can enhance a dramatization by contributing an appropriate environment or a suggestion of characterization
2. To construct simple scenic and costume pieces

Level II

1. To build models of scenery
2. To construct simple classroom scenery

Level III

1. To apply basic lighting theory to scenes being developed
2. To create sound effects as they are appropriate to scene work
3. To be proficient in makeup skills
4. To construct simple costume elements
5. To utilize electronic media in the creation of theatrical effects
6. To build stage scenery and properties; rig lighting, media, and sound equipment; construct costumes; apply makeup; and operate these technical elements in performance as part of the formal production program
7. To acquire the basic vocabulary of technical theatre



Students experiment on one another and themselves as they develop proficiency in a variety of makeup skills.

Strategies: Executing technical elements

Level I

1. The student creates set pieces and properties.

   Example: A tree, a house, a fence, or a car may be cut out of cardboard and painted with poster paints or crayons.

2. The student constructs simple costume effects.

   Example: Lengths of material may become scarves, capes, skirts, or hoods. Crepe paper and other simple materials may be used to create hats, headdresses, or other items.

Level II

1. The teacher repeats appropriate Level I strategies.

2. The student builds simple stage scenery and properties.

   Examples: Students build scale models of sets for the play they are producing in the classroom.

   Students draw or paint color renderings of stage settings.

   Students construct simple settings and properties for classroom productions. A single, suggestive setting element can often be more effective than heavy scenery. Inexpensive, readily available materials can be used effectively for fabrication of classroom scenery: cardboard, butcher paper, poster paints, and natural materials.

Level III

1. The teacher repeats appropriate level I and II strategies.

2. Students make and operate simple classroom lighting and sound instruments. Students discover the possibilities of light and sound in affecting the atmosphere of a theatrical production. Discussion and demonstration may cover principles of light and color, sound effects, and sound tracks.

   Examples: Students create original lighting instruments, using minimal equipment such as flashlights, candles, mirror reflectors, and tin can instruments.

   Students develop and produce original mixed-media presentations, utilizing light, sound, videotape, tape recorders, phonographs, simple microphone and speaker systems, and slide and film projectors.

Students create recorded or live sound tracks for scenes or plays.

3. Students experiment with the application of stage makeup. Makeup is the technical area most closely allied to the actor. It is the external extension of his characterization and creates part of the visual character communication. Therefore, it is especially important that this theatre craft be learned carefully and thoughtfully. Makeup skills can be presented easily in any classroom. Simple makeup materials are the only prerequisite. Through teacher demonstration the student can learn the use and application of basic makeup materials. Students can experiment on one another and themselves as they develop proficiency in the manipulation of those skills and materials.

4. Students design costumes and create simple classroom costume effects. Costume too is a theatre craft closely allied to the actor's performance. It is important to increase the student's awareness of the possibilities of costuming to enhance the creation of characterization, mood, and style and thus to enhance communication itself.

   Examples: Students draw contemporary or costume designs, modifying standard dress to achieve a particular dramatic effect.

   Students research particular historical periods and use authentic sources as the basis of original designs.

   Students construct simple costumes for classroom use.

5. Students construct and rig technical elements necessary to the formal production. This work is usually accomplished in specialized stagecraft and costuming classes.

6. Students operate and maintain technical elements in the rehearsal and performance sequence of the formal production.

7. Through demonstration and practical work, students acquire a working knowledge of basic technical terminology.

The creation of costumes and simple stage settings by students enhances their drama/theatre experience.

Suggested resources: Executing technical elements

Resources on executing technical elements include the wide range of materials and the flexibility of facilities described in resources for improvisation and designing. For level III additional resources are used.

- Films and filmstrips on executing technical elements

	Level
Basic Stage Lighting Equipment, color, 40 frames. Comma filmstrip, 1957.	II III
Complex Flats, color, 49 frames. Olesen Films, 1957.	II III
Makeup for the Stage, color, 70 frames. Paramount Pictures, 1955.	II III
Make-up for the Theater, 20-minute motion picture. University of California Extension Media Center, 1951.	II III
The Simple Flat, color, 67 frames. Olesen Films, 1957.	II III
Stage Hardware, color, 53 frames. Olesen Films, 1957.	II III
Stage Machinery and Equipment, color, 71 frames. Olesen Films, 1957.	II III

- Books on executing technical elements

Barton, Lucy. *Historic Costume for the Stage.* Boston: Walter H. Baker Co., 1961.	III
Corson, Richard. *Stage Makeup* (Fourth edition). New York: Appleton-Century-Crofts, 1967.	III
Gillette, Arnold S. *Stage Scenery.* New York: Harper & Row, Publishers, 1960.	III
McCandless, Stanley. *A Method of Lighting the Stage.* (Fourth edition). New York: Theatre Arts Books, 1958.	III
Prisk, Berneice. *Stage Costume Handbook.* New York: Harper & Row, Publishers, 1966.	III

- College and professional theatre

  Colleges, universities, and professional theatre provide valuable resources for learning techniques and practices in technical theatre.

Interdisciplinary implications of executing technical elements: Executing technical elements relates to the curricula of art, crafts, industrial arts, wood shop and carpentry, metal shop, homemaking, and sewing.

Part four

Responding

Expectancies, strategies, and resources

I felt when I left the theatre that the
world as I know it was falling apart and
that a phoenix was rising from the ashes.
I felt a pain . . . but I also felt a hope
within myself. I felt life around me.

—Marin County high school student

chapter 15

Viewing

Concurrent with the activities of the classroom is the experience of strong, positive models of theatrical excellence. Theory and technique of the playwright, the actor, the director, the designer, and the technician are practiced and studied in the classroom. The processes of the art and the concepts underlying the field are isolated and mastered to provide the student of theatre with a true sense of the art form. He engages in the fundamental processes of the discipline and senses for himself the potential of the art.

The student of drama/theatre is, however, a novice who is exploring and experimenting. He has not yet formulated artistic theories. He is just beginning to establish criteria for dramatic criticism and aesthetic judgment, and he has not achieved any measure of mature stature in performance. Because few students will make theatre their career, but many will form future theatre audiences, it becomes absolutely necessary to develop aesthetic taste, appreciation, and judgment in the young. It is important, therefore, to expose the student of theatre to models of the highest quality at regular intervals in his education.

Another objective of the exemplary model is the imparting of culture. While he may not in his own participation in the program be exposed to the full range of theatre literature, the student can, through the exemplary model, greatly extend his experience of the great dramatic expressions of the past and present. The model is a way of presenting content which fosters the creative imagination at the same time that it extends the student's knowledge and understanding of other cultures, other persons, and other times.

Exposure to formal theatre production forms a harmonious parallel to the concurrent creative expression of the student in the classroom. Both provide for enjoyment and student growth. Exposure to formal theatre provides strong impressions. The student's creative experience provides for strong expressions. A student must have both. He must take in and he must give out. The cycle must be completed if the student is to grow harmoniously. Exposure to formal theatre and the student's own creative experience complement each other in bringing beauty, expression, and a total theatre encounter into a student's life.

In the taking in and giving out of formal theatre exposure and creative expression, the processes of drama/theatre are nurtured and grow, the concepts evolve and come clear, and the expectancies and broader purposes of this framework are achieved.

After the student leaves school, his most enduring contact with theatre will in most cases be as an audience member. The fullest measure of success of a theatre arts program is, ultimately, the depth and range of the student's experience as a theatergoer after he leaves school. To foster a habit of theatre attendance that is strong and compelling, the exemplary model is a necessary partner to the ongoing classroom program.

Expectancies: Viewing

Level I	**Level II***	**Level III***
1. To attend regularly live theatre presentations 2. To view films of plays and films of dramatic works conceived specifically for the film medium 3. To enjoy, recognize, understand, and experience fully plays and films from a wide range of genres, styles, and periods		

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*Growth in the capacity for aesthetic, affective, and ethical response is anticipated as the student's experience of theatre accumulates (i.e., in such personal capacities as the depth of feeling; imagination; judgment; taste; awareness of form and value; and the sense of the tragic and the comic, the absurd, and the sublime in human existence).

Strategies and suggested resources: Viewing

Levels I, II, and III

1. *Formal theatre productions*
   a. Schools in areas close to professional theatre companies provide frequent theatre excursions for all students. Additionally, professional theatre companies make theatrical presentations *in* the schools.
   b. California colleges, universities, community colleges, and high schools with strong theatre programs provide exemplary theatre exposure. (As the need for exemplary models grows, so should theatre programs in academic institutions.)
2. *Theatre literature.* To enhance and extend their experience of the production, students read and discuss the printed play before and/or after attending a live performance of it.
3. *Theatre history.* Students investigate the nature of audiences in the period of a play they attend.
4. *Theatre on film.* Exemplary productions by professional theatre companies can be captured forever through the film medium. Of course, the very process of film removes the live quality of theatre and changes the nature of the exposure, but film is still the one medium which can be available in any school in the state. A series of plays on film, illustrating many styles, periods, and theatre forms, could be assembled, creating an invaluable visual resource.

Professional and university acting companies are sources of outstanding theatrical productions, such as this presentation of *Oresteia* (Aeschylus) at the Greek Theatre, University of California, Berkeley.

chapter 16

Reviewing

Whereas viewing is the experience of a work, reviewing is the thoughtful analysis and judgment of that experience.

The procedure for evaluating any theatrical work, be it a classroom improvisation or a professional theatre production, follows these basic steps at all levels:

1. The teacher sets up a series of expectancies for the audience, a focus of observation before viewing the work. This focus is derived from the theatre concepts–intent, structure, effectiveness, and worth–with which the student becomes increasingly familiar. The student organizes his perception around four questions.
   a. What is the intent of the work I will see?
   b. How is the work structured to achieve that intent?
   c. How effective is the work?
   d. What is the worth of the work?
2. After viewing the work, teacher and student ask basic questions which fall into one or more of the following conceptual categories:
   a. *The intent of the work just viewed*–all questions pertaining to what the play was about. The discussion centers on the basic idea, message, or theme the playwright was trying to communicate to his audience.
   b. *The structure of the work just viewed*–all questions pertaining to the arrangement of the various elements in the play. The discussion is concerned with the various formal and structural relationships within the play–the design of the work. The plot, the characters, and their relationship to each other are analyzed. All component elements of production are considered (see Chapter 2); the validity and the appropriateness of these parts are evaluated.
   c. *The effectiveness of the work just viewed*–all questions pertaining to the nature and depth of the experience of the production or play. The teacher leads the evaluation from the standpoint of the play's impact or how well it worked in reaching audience members and how deeply it moved or interested them and why.
   d. *The worth of the work just viewed*–all questions pertaining to the overall value of the play. The discussion is concerned with the deep worth or profundity of the work, its enduring value, and its universality. It is the measure by which we can distinguish between Brandon Thomas' *Charley's Aunt* and William Shakespeare's *Twelfth Night.* Both plays are superbly realized in intent, structure, and effectiveness. But *Twelfth Night* is concerned with more profound truths.

In discussion the teacher continually focuses evaluation with these concepts as he equips students with the tools for independent and mature evaluation in the future. Every individual will develop his own standards of artistic quality, but all students will share a common process and vocabulary for evaluating that quality.

Expectancies: Reviewing

Level I

1. To observe attentively and recall observations during the evaluation period
2. To participate in evaluation, noting effective elements and making suggestions for improvement
3. To provide positive evaluation of others; to attempt consciously to support and help fellow students while honestly offering suggestions for further development; to learn that there is no place for sarcasm, mocking, or cruelty in evaluation; that the only allowable evaluative remark is one that will aid a fellow student to improve and grow; simultaneously, to develop trust in the group's willingness to support and help the individual member of the group

Level II

1. To use the terminology of evaluation–intent, structure, effectiveness, and worth–and to refer to the theatre processes, activities, and resources by name
2. To become increasingly perceptive in observing, analyzing, and offering suggestions for improvement

Level III

1. To grow in perception, accuracy, analysis, and helpfulness toward fellow students
2. To approach a work on the stage or screen or a play on the printed page, and apply the concepts to it in drawing observations and conclusions about the qualities of the work

Strategies and suggested resources: Reviewing

Level I

1. Classroom dramatizations and children's theatre productions
   a. The student learns to view a dramatization guided by a focus of observation established by the teacher before the playing begins.
      Example: The teacher asks the students to observe especially how players walked or moved, or how they used their voices.
   b. The student participates in constructive evaluation, guided by the teacher.
      Example: A first-grade class dramatizes *Are You My Mother?* by P. O. Eastman. The children have just dramatized a scene in which a little bird fallen from its nest has gone to many different animals asking "Are you my mother?"

Teacher: How did you feel about the little bird asking the cat?
Child: I liked how he looked right at the cat, as if he really wanted to know!
Teacher: I liked that, too. And what about when he came to the dog?
Child: He looked sad when the dog said he wasn't.
Teacher: Good! We had a real feeling there from the bird, a reaction to what happened. What else?
Child: And he got sadder and sadder.
Child: (Interrupting) But how he went on anyway, to find his mother.
Teacher: Yes.
Child: Because he really *wanted* to find his mother.
Teacher: Yes. And what about the cow?
Child: He stood like a cow . . . on four legs, and moved like a cow.
Teacher: What could we do, do you think, to make the scene different next time?
Child: Make the dog more like a dog . . . with his body.
Teacher: Yes. What else?

Child: Make the cat lick its paws . . . like my kitten.
Teacher: Yes, the cat could lick its paws . . . the way your kitten does.

Level II

1. Classroom dramatizations and exemplary theatre productions
   a. The student learns and uses the terminology of theatre and evaluation. This is not something to be memorized, per se, but something the student will acquire through regular usage.
   b. The student makes deeper observations. Character, theme, and meaning emerge in evaluation.

Example: A fifth-grade class dramatizes *The Sneetches* by Dr. Seuss.
Terry: I liked when MacBean fooled them! He said ten dollars . . . and then made them pay ten dollars each.
Teacher: Yes. And why was that particularly effective, Terry?
Terry: Because it showed what kind of character he was.
Teacher: Right! What else did you notice, anybody?
Camile: When the girls got mad against the brother. It was so real . . . just like anybody's house.
Teacher: Yes. I thought their reactions to him and to each other were excellent. What about the mother?
Marcella: She got mad at everybody, even the father!
Teacher: Yes. Why was that so moving to all of us? Johnny?
Johnny: Because it seems that when you get mad, you get mad at everybody. And when you're mad at something that happens outside, you get mad at your family . . . even if you *are* the mother!
Teacher: Right. I wonder how the mother showed us that? . . .

Level III

1. *Classroom dramatizations and exemplary productions.* The student continues to take part in evaluations of more complexity and depth. The teacher continues to press the discipline of more precise and specific observation.

Example: A seventh-grade class evaluating a conflict-centered improvisation
Teacher: What things did you see that suggested Kim's conflict?
Student: She seemed nervous.
Teacher: How could you tell?
Student: She was nervous-looking.
Teacher: What does that mean? What did you see?
Student: Well . . . she kept moving around, nervously.
Teacher: How do you move around nervously?
Student: She took little, halting steps.
Teacher: Good observation. What else?
Student: She kept tugging on the edge of her sweater . . . .

2. *Theatre literature.* The student reads and evaluates a play in print (which he will see, perform, or which he is reading for pleasure).

Example: An eleventh-grade group discusses the meaning of a lyric from *The Threepenny Opera* by Bertolt Brecht.
Teacher: The lines are: "So divide up those in darkness, from the ones that walk in light. Light 'em up boys, there's your picture. Drop the shadows out of sight."
Teacher: First I'd like to ask you what those lines mean to you.
Gary: Well, I saw them as . . . I don't really have a very clear idea, but I saw it as the division between those in light—the aristocrats, the ruling class—and those in darkness—the beggars, those the audience tries to avoid seeing. One of Brecht's big things was to open the eyes of the audience in a sort of ironic way. So divide up . . . you know, create this sort of two-valued world where you only see what you want to see and where all the evil things of the world, you don't see them at all.
Bruce: I don't know about the "light 'em up boys . . . "
Gladys: I think it means "That's your picture," that's what's good, that's what you want to see.
Greg: It's all very pessimistic. It's like the line before it . . . "Happy ending, nice and tidy," and you know it hasn't got a happy ending.
Allan: Brecht's telling you, I'm giving you this ending, but I'm telling you right now that what you're doing is you're seeing what you want to see, and you're dropping the shadows out of sight.

Henrietta: It's to ignore everything in the world that is upsetting. It'll go away if you don't look at it very hard. Drop all the problems out of sight.

3. *Criticism and aesthetics.* The student reads selected works from the fields of literary criticism, dramatic criticism, and aesthetics, and applies their principles to classroom and formal productions.

4. *Film demonstrating theatre aesthetics*
   Walter Kerr on Theater, 27 minutes. Learning Corporation of America, 1970. (Critic Walter Kerr demonstrating the nature and function of drama, commenting upon dramatic scenes from *No Place to Be Somebody* [Charles Gordone]; a Buster Keaton film; *Prometheus; Richard III* [Shakespeare]; *The Serpent* [Jean-Claude Van Itallie]; and *The Importance of Being Earnest* [Oscar Wilde]).

Interdisciplinary implications of reviewing: The intellectual skills developed by review, criticism, and evaluation may be applied to all creative endeavor: music; art; literature (poetry, prose, drama); speech, discussion, and debate.

The most important single factor in the use of drama as a genuine part of education is the teacher.

Part five

Implementation of the framework

The most important single factor in the use of drama as a genuine part of education is the teacher. . . . A really full, generous and compassionate interest in children, irrespective of academic ability or gifts, is the first requisite; a knowledge of why to use drama is another; the freedom to approach the matter from where he or she feels happiest and most confident is another.

—Brian Way

chapter 17

Training, materials, and sources

To maximize the value and impact of the *Drama/Theatre Framework* for all California schoolchildren, it is imperative for educators to reexamine preservice and inservice teacher training. It will be necessary for many teachers in addition to present drama teachers and specialists to be trained in drama if the benefits of drama/theatre education are to be made available to young people. Until now, no framework or organization upon which to base teacher training existed. With the establishment of the *Drama/Theatre Framework*, an integrated process-concept foundation for teacher training exists which is broad enough to serve the interests of both generalists and specialists.

In California elementary schools most children do not have the opportunity to develop their creative, critical, and communicative potential through the use of drama/theatre in the classroom. The elementary school teacher, with wide-ranging responsibilities and no formal training in the use of drama/theatre, is inadequately prepared to incorporate the subject into the activities of the school day. Most administrators are unaware of the fact that drama can be a powerful tool for enriching the entire curriculum, and few school districts provide either specialists or inservice training in drama/theatre education.

In the high schools present drama/theatre programs are at best uneven in quality of instruction, facilities, and productions; at worst they have been curtailed or deleted from the regular curriculum. In far too many instances, theatre education is conducted by well-meaning but ill-trained instructors. As a rule, drama teachers reach an infinitesimal percent of the total high school student body. They are often assigned to other departments for part of the school day and are charged with conducting drama as a club or extracurricular activity, further diminishing the importance of the arts in education.

Regrettably, drama/theatre education as a regular offering at all grade levels exists almost nowhere in the state despite the fact that students are increasingly interested in the arts and, when given the opportunity to participate in artistic activity, generally respond with vigor and dedication.

Part of the reason for the present situation has been the absence of a broadly applicable framework for the teaching of drama/theatre to all students and, potentially, by any competent teacher. The present *Framework,* because it is based on a process-concept approach to learning, has such a broad applicability. The task remains, however, to establish new programs for the preparation of teachers to implement it and to develop instructional materials to facilitate new teaching techniques.

Teacher training

The Drama Framework Committee presents a series of broad recommendations for teacher training, both preservice training and inservice training.

Recommendations for preservice training

- To reshape present college and university training programs for elementary teachers, focusing attention on practical training in the process-concept orientation of the *Drama/Theatre Framework*
- To reshape present college and university training programs in theatre for high school teachers, focusing on the process-concept orientation of the *Drama/Theatre Framework*
- To provide practical field experience in the implementation of the *Drama/Theatre Framework* at regular intervals during undergraduate study (This is to facilitate integration of classroom with practical experience and adequate career exploration.)
- To reshape present college and university training programs for high school teachers in allied fields to make available training in the intercurricular applicability of the *Drama/Theatre Framework*

Recommendations for inservice training

- To provide firsthand experience in doing and teaching the theatre activities of the *Drama/Theatre Framework* for all California elementary school teachers, regardless of specific college major or specialization (It is intended, for example, that the teacher who uses pantomime shall have experienced doing pantomime as a prerequisite for teaching it.)
- To train all California elementary school teachers in the applicability of the drama/theatre activities, processes, and concepts to the broader school curriculum as an integrative force and as a methodological tool
- To provide firsthand experience in doing and teaching the theatre activities of the *Drama/Theatre Framework* for all existing part-time and full-time high school drama teachers
- To provide training in the *Drama/Theatre Framework* to high school teachers in allied fields (art, music, dance, English, social sciences, psychology) as an extension of teaching technique

An additional recommendation is that the current status of teacher preparation and licensing laws as they affect teachers of drama/theatre be examined in both preservice and inservice training programs.

Instructional materials

To apply the *Drama/Theatre Framework* to operational courses of study, new kinds of instructional materials are required which illustrate, enliven, clarify, and elaborate upon the processes, concepts, resources, and theatre activities detailed in the *Framework.*

Concluding each theatre activity section in parts II, III, and IV is a listing of suggested resources for the teaching of that particular theatre activity. Those resources exemplify instructional materials that presently exist, are readily available, or can be assembled by the teacher with relative ease. The concluding section of Part V is a collection of sources of resources for drama/theatre. What has not been dealt with is a discussion of the instructional materials that do not exist and which need to be created to fully implement the *Drama/Theatre Framework.*

Instructional materials which need to be developed or made readily accessible can be grouped within the five theatre resource categories. It is essential, however, that instructional materials be correlated across resource lines so that a total integrated view of theatre is presented. For example, new play editions should be keyed to the filmed play in full production and to films and handbooks on design and directing which are concerned with the design and directing problems inherent in the play. Such interrelationships will heighten the student's total experience with the art form.

The instructional materials which need to be made available are as follows:

- Literature
  - Plays suitable for Level II performance
  - Collections of stories prepared for playmaking experiences

  - Editions of plays and anthologies that describe the total historical context of the play, its notable productions, its design, directorial and production challenges, and so forth
  - Plays and stories for all levels dealing with different racial, ethnic, and cultural traditions
- History
  - Books on theatre history appropriate to levels II and III
  - Films that re-create an entire historical period and place that era's theatre (acting style, kind of audience, audience-actor relationship, and physical theatre) in a total cultural, political, economic, religious, and social context
  - Models of historical theatre architecture
- Aesthetics
  - Books and films that examine a play, describing its formal and structural components and evaluating it critically
  - Films that demonstrate aesthetic theory
  - Books and films elucidating the four theatre concepts identified in the *Drama/Theatre Framework* and translating the formal terminology into language and questions suitable for each age group
- Techniques
  - Films to demonstrate acting, directing, playwriting, designing, and technical activities
  - Films and handbooks to demonstrate the teaching of all theatre activities
  - Films and handbooks demonstrating film making
  - Audio and video taping equipment for the recording and evaluation of student work
- Exemplary models
  - Performances by professional, university, and college theatre productions in the schools for all age groups
  - Films of plays and play adaptations for all age groups
  - Continual addition of filmed plays to maintain a connection with current theatre trends

In addition, instructional packages need to be developed to facilitate the teaching of each theatre activity. For example, the following instructional packages might be created for the activity, sensory and emotional awareness:

- Sound recordings designed to help children to discriminate between increasingly like sounds; e.g., the sound of a door squeaking and the sound of a mouse
- Recordings of complete sound environments to inspire acting and creative writing; e.g., outer space or a lush forest
- Slide and print files of environments; e.g., a wilderness area, a stark desert, or a busy downtown
- Slide or print files of people and faces representing different ages, races, or physical types

Finally, instructional materials need to be created that use drama/theatre as an integrative, methodological tool in the teaching of allied fields. In English, James Moffett has used drama as a foundation of a complete language arts program,[1] but similar work needs to be undertaken in history and in the other arts.

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[1] James Moffett, *A Student-Centered Language Arts Curriculum, Grades K-3: A Handbook for Teachers.* Boston: Houghton Mifflin Co., 1968.

Sources of drama/theatre resources

In this section general bibliographic materials available for implementation of the *Drama/Theatre Framework* are listed.

General bibliographies

Annotated Bibliography of New Publications in the Performing Arts. New York: The Drama Book Shop, 1970– . Quarterly. (Continuation of the listing of *Theatre Books in Print* and the supplemental catalogues; organized along the same lines as the earlier publications)

Baker, Blanche. *Theatre and Allied Arts: A Guide to Books Dealing with the History, Criticism, and Technic of the Drama and Theatre, and Related Arts and Crafts.* New York: Benjamin Blom, n.d. (A basic bibliography, particularly useful for older works, many of them out of print but available in most libraries)

A Bibliographical Guide to Research in Speech and Dramatic Art. Edited by Oscar G. Brockett, Samuel L. Becker, and Donald C. Bryant. Glenview, Ill.: Scott Foresman & Company, 1963. (A guide to reference materials and specialized bibliographies in all areas of speech and theatre, as well as related fields such as education, fine arts, literature, history, and the social sciences)

Secondary School Theatre Bibliography (Revised edition). Edited by Calvin L. Pritner and Stephen M. Archer. Washington, D.C.: American Educational Theatre Association, 1970. (A selected and annotated listing of materials of particular usefulness to the secondary teacher and student)

Theatre Books in Print: An Annotated Guide to the Literature of the Theatre, the Technical Arts of the Theatre, Motion Pictures, Television and Radio (Second edition). Edited by A. E. Santaniello. New York: Drama Book Specialists/Publishers, 1966. (The most comprehensive listing of materials currently available; arranged in logical categories of theatre resources; supplemented between 1966 and 1970 by semiannual catalogues issued by Drama Book Specialists/Publishers)

Literature of the theatre

Gassner, John. *Masters of the Drama* (Third edition). New York: Dover Publications, 1953. (A comprehensive introduction to the literature of the theatre with extensive bibliographical references to more specialized studies)

History of the theatre

Brockett, Oscar G. *History of the Theatre.* Boston: Allyn & Bacon, 1968. (A good general survey with bibliographical references to more specialized works)

Aesthetics of the theatre

Clark, Barrett H. *European Theories of the Drama: With a Supplement on the American Drama* (Second edition). Edited by Henry Popkin. New York: Crown Publishers, 1965. (The most comprehensive standard introduction to dramatic theory and criticism; includes extensive bibliographical materials)

Techniques of the theatre

Gassner, John, and P. Barber. *Producing the Play* together with the *New Scene Technician's Handbook* (Revised edition). New York: Holt, Rinehart & Winston, 1953. (A very broad introduction to all aspects of theatrical production which should in most areas be supplemented with more recent publications; bibliographical references to more specialized works in each area)

Exemplary models of theatre

There is no substitute for the live theatrical production as an exemplary model of theatre. Nevertheless, it will be necessary to supplement available theatrical productions with films of performances from the standard repertory. Distributors of 16mm films for purchase and rental issue regular listings of available films. A complete list of 16mm film libraries is published by the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C.

Festival Theatre
SAN ANSELMO

Photo by Dandelet

There is no substitute for the live theatrical production as an exemplary model of theatre; schools in areas close to professional theatre companies can provide frequent theatre excursions.